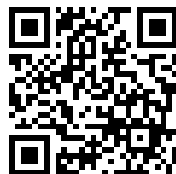

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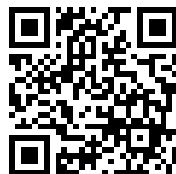
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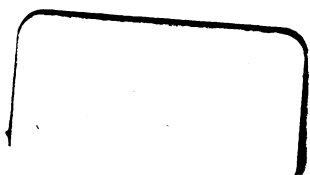
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CATALOGUE

OF

MANUSCRIPTS,

MINIATURES & DRAWINGS;

AND OF

BOOKS RELATING TO THEM.

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My expensive **MANUSCRIPTS** and **EARLY PRINTED BOOKS** are treasures which, if unsold, I shall withdraw, but I shall at all times be glad to show them to connoisseurs.

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LONDON, *November*, 1880.

MANUSCRIPTS,

MINIATURES AND AUTOGRAPHS,

and Books relating to MSS. and the Art of Writing.

I.—MANUSCRIPTS AND MINIATURES.

From the Ninth to the Sixteenth Century, arranged in chronological order.

Sec. IX.

- 1 [CICERONIS LÆLIUS SIVE DE AMICITIA DIALOGUS] *At end*: Explicit Liber Tullii—Incipiunt Sententiæ Senecæ phylosophi—2 parts in 1 vol. small 4to.

Manuscript on Vellum, written in clear Carlovingian characters. Bound in olive morocco extra, *gilt edges*, by Duru, £180. *Sec. IX*

This interesting and valuable codex is the one described by Mommsen, in an article “de Lælii Ciceroniani codice Didotiano,” in the *Museum für Philologie* (1862, vd. xviii). Classical MSS. of early date are amongst the rarest of all books, and a single specimen of this kind adds dignity to even the richest library. It was probably written in Eastern France, in the time of Charles the Bald.

On the obverse of folio 32, under the words “Explicit liber Tullii” there is a pen-and-ink drawing by the original scribe of a standing figure and a head; rude enough in execution, but still indicating by costume and the fashion of wearing the hair, the age and topographical origin of the MS. Then there follows on the reverse of the same leaf the collection of sentences arranged in alphabetical order which is assigned in the headline to Seneca, but which ought rather to be ascribed to various authorship, since as Mommsen points out, one of the sentences is by Publius Syrus and others are later than his time. There are about 450 sentences, each occupying a single line, and they end on the obverse of the last leaf. Beneath the “explicit,” in the same hand by which the rest of the book was written, we read these words:—

“Incipiunt versi

O mortalis homo, mortis reminiscere casus;

Nil pecude distas, tantum si prospere captas.”

Two leaves are missing in the volume, one between folios 24-25, and the other between fol. 28-29. The sixth leaf is misplaced by the binder between folios 1, 2.

2 EVANGELIA LATINA QUATUOR, cum prologis, canonibus, et Capitulari evangeliorum de circulo anni, small folio.

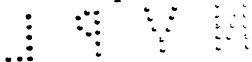
MS. on Vellum, in Carolingian minuscules, with the first two pages of each Gospel richly illuminated and bearing the initial words of the Gospel in large Capital and Uncial Letters in gold ; the architectural decoration of the Eusebian Canons traced simply in pen and ink, but displaying a great variety of design, with elegant figures of peacocks and other birds as accessory ornaments.

In ancient calf binding, the side inlaid with metal plates and enamel, and set with gems; a Crucifixion carved in ivory and containing three figures, forming a sunken centre-piece of remarkable execution, £310.

Sec. IX

This MS. so remarkable for its age and preservation, as well as for its binding and sculptured ivory, was described by Montfaucon in the "Bibliotheca Bibliothecarum" (1739) and assigned to the close of the eighth century. It was then in the possession of the Baron de Crassier, who had obtained it from the collection of the church of St. Pierre, at Liège. A MS. note by the Baron de Crassier, concerning his faithful reparation of the binding, is pasted on the cover of the book.

"La couverture du plat supérieur est un digne ornement de ce beau volume. Au milieu, dans un creux, est enchâssé un ivoire sculpté, représentant Jésus en croix entre la sainte Vierge et Saint Jean. La croix est à deux branches; le corps du Christ y est fixé par quatre clous, et sa tête est entourée d'un nimbe crucifère: signes caractéristiques qui, joints au caractère général de cette sculpture, aux costumes des personnages et à l'ornementation de la bordure de l'encadrement, assignent à cette œuvre une origine byzantine. Son exécution nous paraît être contemporaine du manuscrit. Cet ivoire est entouré d'une bordure en saillie, aux quatre coins de laquelle figurent des plaques carrées en émail champlévé, représentant les quatre évangélistes. Les intervalles sont garnis de lames de métal dorées et ciselées, d'un beau dessin, et ornées de cabochons en cristal de roche, en onyx, en agate, etc., ainsi que de têtes de clous argentées. Cette reliure ne paraît pas bien homogène, car les lames ciselées ne semblent pas avoir primitivement appartenu à ce volume. Elle est cependant telle que le Baron de Crassier l'avait fait reconstituer avec ses anciens éléments, comme il le déclare dans une note écrite sur la couverture. En tout état de cause, ses parties constitutives offrent, par leur archaïsme, un grand intérêt pour l'histoire de l'art."



3 EVANGELISTARIUM, sive Lectiones ex Evangeliiis pro dominicis et feriis per anni curriculum, *Latine*, 4to. **Carlovingian Manuscript on Vellum, with splendid Miniatures;**

395 leaves (10 by 7½ inches), the headings in fine Roman capitals, or beautiful large Uncials; some in Rustic capitals: illuminated with royal magnificence, many pages written in gold on purple ground and gold on white ground; enclosed in a morocco case, £1000. about A.D. 870

This superb MS. is a marvel of sumptuous artistic decoration, and was probably executed for Charles the Bald, whose affection for fine MSS. is well known to the students of palæographical history. The first four leaves are occupied by full-length figures of the four Evangelists, each of whom is represented as writing his Gospel, the opening sentence of which is on a scroll in letters of gold, the background of each painting being decorated with a rich pattern of leafwork. The fifth leaf presents the Salvator Mundi seated on a gold arc. Folio 6 is a splendid page of interlaced capitals — a blaze of gold — signifying in 15 letters "LEGENDUM PER ANNI CURRICULUM." On the reverse are curiously interlaced three capitals, signifying "DOMINUS." Page 10 represents the word "SEQUENTIA," a marvel of interlacement in gold and rich colours: pp. 12-13 bear the words "EVANGELII" "SECUNDUM" in the same style, but entirely varied. P. 14 presents two large intricately designed letters, within which are worked the words "RESPONDEANT OMNES, GLORIA TIBI DOMINE." On p. 15, from the maze of interlaced golden letters we decipher "IN ILLO TEMPORE;" pp. 16-17 contain in gold uncial characters the opening of St. Matthew's Gospel. To pass on for want of space, pp. 35-8 have an empurpled ground, shadowed with white in leaf pattern, on which are emblazoned the lessons of the FESTIVAL of the PURIFICATION, in gold uncial letters. At pp. 171-4 are the lessons of MAUNDY-THURSDAY, in gold semi-uncial characters on white ground. Then for the great festival of EASTER are 17 gorgeous pages of intricate golden letters on empurpled ground, most delicately shadowed with white in different devices, the text in uncial and semi-uncial characters of gold. No description, however, can do justice to this noble monument of ancient art, which is one of the finest existing productions of the revival of learning and taste under Charlemagne. The uncial letters are of extraordinary beauty, but they are not finer than the large Roman capitals which are also used for headings.

The festival of Epiphany is headed by its ancient and unusual name Theophania; in the text the diphthongs æ and œ are found usually written as two separate letters, and the general correctness of the scribe is remarkable. In the large miniatures (each occupying a full page) it is evident, from the manner in which the Illuminator depicted St. Mark and St. Luke, that the Chryso-

graphy in this very volume was executed by means of an ordinary pen dipped in fluid gold.

Among the various choice collections of Manuscripts that have been dispersed of late years, it is doubtful if there was any volume to compare with the present, which is indeed a treasure the richest collector might be proud to possess.

Sec. X.

- 4 **LECTIONARIUM** ; item **HOMILIÆ ET SERMONES** veterum Patrum ; nempe Augustini, Bedæ, Leonis et Gregorii Paparum, Fulgentii, Maximi, Origenis, etc. large folio

Manuscript on Vellum, in Visigothic minuscules, with headings in capitals, over 200 grand coloured Initials, and with one magnificent page of involved and interlaced capital letters, containing the title to the second part of the work ; as well as some instances of Music in Neumes ; 289 leaves, measuring 18½ inches by 13, in double columns, brown morocco, in compartments, £250. *Sec. X*

A magnificent Manuscript, in two columns exhibiting a fine example of the Visigothic calligraphy of Spain. It contains more than two hundred initials, some of which are upwards of half a foot in height, in various colours. The style of these initials is very singular, and they present to view a number of interlaced serpentine lines and crossbars, and in some cases the figures of grotesque birds. This large volume is a palæographic document of high importance. At once a *Homiliarium* and a *LECTIONARIUM*, it is doubly valuable as a monument of ancient Liturgy, and as containing a very large number of pieces by the VENERABLE BEDE. It consists of 289 leaves, with an ancient numbering, which proves that the first nine are deficient. Besides the Initials and the writing of the entire Manuscript, which is very fine, most remarkable are the numerous Rubrics in red and blue, written in capitals interlaced in a peculiar style. The reverse of the 130th leaf is entirely occupied by an intitulation which begins with a magnificent Initial in various colours, measuring 16½ inches in height, accompanied by an inscription in large letters, interlaced in the style of the monograms found in certain very ancient Charters, and arranged by great lines alternately in red and blue. It runs, in barbarous Latin, thus :—

Explicit liber Homeliar' partis prime
Incipit partis scde. liber Omeliar' ex ipsor'
etenim doctoribus magnor' magne
studium diligentie constructum. Amen. Do. grs.

This magnificent page has been facsimiled in *Libri's* INEDITED MONUMENTS.

Mr. Libri attributed this MS. to the seventh century, which was probably a slip of the pen for the eighth century, as of course he cannot have been ignorant of the time when Bede flourished. He also considered the MS. to be Merovingian; but there can be no doubt that it is of the rare kind called Visigothic, being in characters which were used in Spain from the eighth to the early part of the twelfth century. In MSS. dating from the latter part of this period, the words are distinctly written, and not run one into the other as was the habit at the earlier date, and as is to be remarked in the *Lectionarium* above described. There is a singular exactness and equality in the writing of the body of the text, which is uniformly fine and beautiful throughout the volume. There is, on the other hand, a constant variety in the shape of the initials, which differ from one another in nearly every instance, yet they are all equally bold and elegant. The chief feature of the ornamentation is the multiplied interlacing, which was first used in Irish MSS., and introduced upon the continent during the seventh and eighth centuries; and which flourished there till the twelfth century, then dying out, to be reproduced as an accessory in the Italian MSS. of the fifteenth century. The green, purple, blue, and red colours used in painting the initials are of a dark and peculiar tint only met with in the most ancient MSS.

There are some Iberian peculiarities in the orthography, as in the frequent interchange of the letters B and V; for instance, the word *lavor* is to be met instead of *labor*, and *Benerabilis* for *Venerabilis*. *Nihil* is spelt *Nicil*, and *charitas* has a *k* instead of *ch*. The Sibyl's Prediction of Christ is given in one of St. Augustine's Homilies; it is noted with Music in neumes (which by the way is the most ancient example of written Music that I possess), and forms an acrostic, which runs thus:

Ihf χnf Tof Theu foter

This Manuscript evidently formed at one time a valuable portion of some Spanish monastic library. On the first page (which was originally the nineteenth, being the obverse of the tenth leaf) there is a memorandum, in Spanish handwriting, possibly two hundred years old, which runs thus: "Sermones y Homilias de varios Santos Padres, de el tiempo, y festividades particul." On the front of leaf 30, at the beginning of a Sermon of "Fulgentius Episcopus," there is a Latin memorandum, also in a Spanish hand.

- 5 EVANGELIA QUATUOR, Latine, cum prologis S. Hieronimi, Argumento, Breviario et Indice Capitum Evangeliorum per Circulum Anni, small 4to.

Manuscript on Vellum, in *very minute but clear and finely shaped* Carlovingian characters, written on 155 leaves ($6\frac{1}{4}$ by $4\frac{3}{4}$ inches), with a **Miniature of St. John** inserted at the beginning, but wanting a few lines

at the commencement of each Gospel, in oak boards covered with crimson velvet, having inlaid on obverse of cover a carved ivory centre-piece, representing the Crucifixion; lined with white morocco, with broad border of gold, gilt edges, enclosed in a half morocco case, £80.

Sec. X

This MS., probably written in Eastern France in the time of Charles the Simple, is a remarkably beautiful specimen of Carolingian calligraphy, and is, considering its age, offered at a moderate price.

On some of the blank pages, certain forms connected with the electing of a Prioress of Polinchusen are written in a handwriting of the fifteenth century. They include her oath which was to be taken on this ancient copy of the Gospels.

Sec. XI.

6 EVANGELIA QUATUOR GRÆCE cum Canonibus Eusebii, 410 leaves (in 2 vols. sm. 4to. including ten blank).

Fine Byzantine Illuminated Manuscript upon Vellum, with 4 large Paintings of the Evangelists, the capitals and headings in gold, beautifully bound in brown morocco extra, blind-tooled, enclosed in a red velvet case, with compartments and spring, perfect throughout, £180. (Constantinople) about A.D. 1000

It is a circumstance of very great rarity to find all the four pictures of the Evangelists in one MS., and an unusual interest attaches in consequence to the present codex, which is quite perfect, and also important as having been copied from one of the most ancient texts. A couple of leaves were, however, cancelled by a nearly contemporary corrector, who substituted three leaves in a different hand-writing, for the purpose of supplying the omission of John viii. 1-11, which was originally absent in this MS. as well as in the earlier codex from which it was derived. As far as any peculiarities of the writing are concerned, it has to be said that there are not very many instances of itacism; the dative *iota* is sometimes ascript, and sometimes omitted but never subscript; and the breathings are scarcely modified from the old rectangular shape.

The word used in John i. 28, was originally Bethabara, but the scribe (not the corrector) erased it himself and changed it to Bethania, which is sufficient to prove that he corrected his copy from one of the very ancient MSS. written before the Church accepted the alteration suggested by Origen who first substituted Bethabara for Bethania.

7 EVANGELIA IV, GRÆCE, cum CANONE EUSEBII, small 4to.

Splendid Manuscript on Vellum, *beautifully written in a very clear hand, the Canon of Eusebius within elegant borders, richly illuminated in gold and colours, the headings of each Gospel in letters of gold within elaborately illuminated ornaments, numerous capitals in gold; adorned with Three large Miniatures of St. Matthew, St. Mark, and St. John, executed in colours on a gold ground, bound in brown Levant morocco, elegantly ornamented on back and sides after the antique, vellum fly-leaves, and gilt edges, enclosed in a solander case covered with rich crimson velvet, and lined inside with white silk velvet, by* BEDFORD, A PERFECT GEM, £200.

Sec. XI

PERFECT, with the exception of the leaf which should contain Luke xix. 10-26, and which has been cut away, as well as the leaf on which was the miniature representing the painting of that Evangelist.

A Manuscript no less precious for its text, than as a specimen of Byzantine Art in the eleventh century. The paintings which represent St. Mark and St. John (that of Matthew being damaged by the loss of colour) are infinitely superior to the ordinary character of the work in old MSS. The design and the execution are alike admirable. Indeed the graceful style of ornamentation used in the borders to the Canon (arches of gold richly decorated, supported by light pillars of coloured marbles) as well as the Gospel-headings, is quite sufficient to give this MS. a special artistic rank among decorated Codices of the Greek Gospels.

The handwriting is an excellent cursive with headings in a semi-uncial character; there is no division between words, and the breathings are noted in the quadrate (or half H) shape, which Montfaucon says ceased to be used after the tenth century. The dative *vota* is not subscribed, but generally affixed at the end of the word (and occasionally omitted). Another point for remark is the use of the epenthetic *ν* before consonants; but this is not always seen in the text. Abbreviations are only adopted in the words and names usually so found in the earliest MSS., and in a few places where terminations are contracted for want of space.

The text offers an immense number of valuable *Various Readings*, but generally agrees with the received version. A remarkable feature of the MS. is the prologues to each Gospel, differing from the known prefaces of the Fathers as given by Erasmus, Mill, and other editors.

On the last leaf is a memorandum in Greek recording the birth of the then possessor's daughter, named Theodora, on the 2nd of October (St. Justin's day), in the year of the World 6828 (1319 A.C.).

8 BIBLIA LATINA (Gen. xxxiv. 11, usque ad IV. Reg. xviii. 27), folio.

A venerable Manuscript on Vellum, in Carolingian characters, 238 leaves, with Capitals, in the original oak boards, covered with stamped leather, £25.

Sec. XI

This important and valuable Manuscript is that cited by Vercellone in his "*Variae Lectiones Vulgatæ Latinae Bibliorum Editionis*," as Codex U. It belongs to what is usually termed the "*Recensio Alcuina*" with which it generally agrees, but exhibits some few important readings not to be found there. The commencement and also the continuation as far as I Chronicles vi., are supplied by a fifteenth century hand.

9 EVANGELIA QUATUOR, LATINE, CUM PROLOGIS ARGUMENTIS ET BREVIARIIS, LATINE, small folio.

Fine Ancient Manuscript on Vellum, with Canon of Eusebius, Miniature of St. Matthew, and initial letter finely ornamented in the Byzantine style, without the leaf containing the commencement of St. Mark's Gospel, bound in gros-grain red morocco elegant, handsomely ornamented after the antique, vellum fly-leaves, gilt edges, enclosed in a solander case covered with rich blue Genoa velvet, and lined inside with white silk velvet, lettered on morocco, by BEDFORD, £72.

? Metz, about A.D. 1100

The handwriting exhibits the early appearance of a slight tendency to Gothic form in the round Roman character. To judge from the spelling of *Ewangeliorum*, and the character of the writing, this MS. must be assigned to a northern origin. A monk named Ambrosius (see subscription below) was a scribe of note in the monastery of St. Arnulf, at Metz, about A.D. 1070-90.

The original text was full of variations from the accepted form of the Vulgate, but a later hand (13th century) has made corrections and additions in many places. This corrector evidently regarded the codex with much veneration, since he destroyed nothing; the mode adopted by him being to write the substituted word above the original one, without touching the latter, and in the case of words and phrases which he considered superfluous or interpolated, to mark them by a line of dots beneath. But even his corrections have not always the effect of restoring what is considered the true language of St. Jerome. In Matthew xxiv. the verse usually interpolated in the Vulgate before the publication of the received text, is added on the margin, in the corrector's handwriting, to be inserted after the 41st verse: "*Duo in lecto, unus assumetur, et alter relinquetur.*" In a few instances the MUSIC of some passages is written above the line in red ink.

The striking verses 19-22 in Matthew viii. were omitted by the original scribe, but are added at the side by the corrector.

The name of the writer is written on the last leaf after the following four lines, which seem to indicate that he had not the intention of continuing his transcription of the Testament :

Hoc scripto, nostri pars est exacta laboris :

Jam teneant nostras ancora jacta rates.

Hic laus scriptoris, et grati pignus honoris :

Larga manus, tribue quæ bona promeruit.

AMBROSIUS ME SCRIPSIT.

Sec. XII.

- 10 BEATUS (St. *vulgarly called San Biecco, Abbot of Valcavado near Saldaña. in Castilla la Vieja, died A.D. 798*) [COMMENTARIUS IN APOCALYPSIM.]

At end : CODEX APOCALIPSIS duodenario ecclesiarum numero ita duodenario ordine librorum incisione distinctio.—EXPLANATIO DANIELIS prophete ab auctore b'i joh'i (S. HIERONYMO)—in 1 vol. stout roy. folio.

Magnificent Spanish Manuscript on Vellum, with 110 Miniatures, all very large, but many of them nearly 14 inches by 6 in dimension, and some larger still, painted on grounds of deep and vivid colour, —including a circular Map of the World,

ancient calf binding, enclosed in a morocco case, £1600.

Written in North Spain (Old Castile or Aragon) about A.D. 1150

The finest extant monument of Spanish graphic art in the time of Alfonso VII the Emperor. According to the opinion of Comte Bastard, there is no twelfth century MS. in existence which can presume to rival this grand volume in artistic value. His exact words are—

“Aucune de nos bibliothèques ne possède un manuscrit plus curieux à cette date du XII^e siècle, et je ne vois que le “*Hortus deliciarum* [since destroyed at Strassburg] de la célèbre “Herrat de Landsperg qui puisse lui être comparé. J’ai vu de “même les exemplaires de Turin et de Londres [aussi du XII^e “siècle], et je déclare qu’aucun de ces livres ne montre, comme “celui-ci, la permanence des traditions antiques de l’art.”

The writing of this grand MS. is the French semi-Gothic which superseded in Spain the more elegant Visigothic of the elder centuries, as it also superseded the Carolingian, Lombardic, Saxon, and Roman in the other countries of Western Europe.

The text of the work (composed A.D. 786) is in itself a singular document, in which many traditions of the early Church that have been lost in the course of the ages, are preserved, so far as the nine or ten existent copies of a work nearly unknown can be said to preserve them. The Commentary of Beatus has never been printed but once, when the author of the *España Sagrada* disinterred it from the dust of oblivion and printed it in 1770. His edition has however become excessively rare, presumably through intentional suppression on the part of the ecclesiastical authorities, in consequence of the identification of Rome with the Babylon of the Apocalypse, and the references of Beatus to the *pseudo-sacerdotes*, priests of Antichrist, who ruled there. This had more connexion with Nero considered as Antichrist than even with the Arian heresy which interpenetrated the body of the church, and of which Beatus himself was one of the chief opponents in Spain; but nevertheless it had an uncertain sound which harmonized with more modern heresies, and was therefore unpleasant to the Papal ears.

But throughout the commentary the corruptions of the church are constantly noticed. On the text concerning the woman seated on the seven-headed beast, and bearing "Babylon" on her forehead, he says: "Babilon magna, id est confusio grandis. Hoc mysterium dixit, idem sacramentum, ut aperte cognoscas in ecclesia malum magnum esse factum." On the adversaries of the church: "alii (sunt) inter ecclesiam quasi fideles." A little further back he says, "Babilon confusio et abominatio est vastacionis que est intra ecclesiam sub nomine christianitatis."

A list and description of the ten copies of Beatus now extant has been made by M. Delisle, of the Bibliothèque Nationale. One is in the British Museum, one in the Turin library, two in the Bibliothèque Nationale, one in the library of Lord Ashburnham, two in Madrid (Royal Library, and Academy of History), one belongs to the cathedral of Girona, and another to that of Urgel. The tenth MS. is mine, the finest of all, and the only one which has not yet found a permanent resting-place. With the exception of the last page, which has been supplied by a modern hand, it is perfectly complete, perhaps the only complete copy. It is at least certain that the two copies in the Bibliothèque Nationale are imperfect. It contains moreover a larger number of miniatures than any other copy, even than that known as the *MS. de St. Sever* (one of the two Paris codices), which is a century older and which it most nearly resembles in type.

The Mappemonde, which is intended to illustrate the labours of the Evangelists, is a curious monument of value for the history of geography. It represents probably the ideas of the eleventh century, or even earlier, rather than of the twelfth, but is nevertheless highly interesting. The prominence given to Zaragoza, Toledo, the Tagus, with the Asturias, Narbonne, Tolosa, Aquitania, clearly points out the region in which the map was executed; that is probably on the borders of Castile and Aragon. In the sea along the west of Europe there lie two islands, Britannia and

Scocia. The latter which is to the south of the former, and nearer to Spain, is of course Ireland, which according to old tradition lay not far from the peninsula and was thence colonized. The copy of Beatus in the Turin library contains a very similar map and is also ascribed to the twelfth century.

11 THE DEATH OF THE VIRGIN,

A very remarkable **Painting in tempera**, on panel, of the early Byzantine School, containing 28 figures, with burnished gold background, 12 in. by 9 in. *in gilt frame*, £21.

Sec. XII

The inscription at the top of the picture runs thus: 'H Κοίμησις τῆς Θεοτόκου. This painting resembles very much, but is infinitely superior to, the picture engraved on plate 83 of D'Agincourt, which he describes as Ruthenian, or Greco-Slavonic work. The Virgin lies dead in the foreground, but there are two smaller figures in front in which she appears on foot receiving the death summons from a sworded angel. On each side of the bier stand the Apostles; in the middle appears the Saviour by His mother's side, with her soul borne as an infant in His arms. Behind and beside Him are the prophets, and the angels, with some female figures in the rear, while above them all hovers, with sable wings outstretched, the Angel of Death. The background has architectural accessories.

Giotto has left a picture evidently imitated from this.

12 AUGUSTINI (Beati) TRACTATUS IN PSALMOS, CANTICUM GRADUUM ET ENCHIRIDION, sm. folio.

Manuscript on Vellum, by a Spanish scribe, *written on 180 leaves (10 by 7 inches) in the original oak boards*, £12.

Sec. XII

At the end is a notice that the scribe's name was Didacus, and an inscription claims the Manuscript as "Liber Sanctæ Mariæ de Benevivere: qui abstulerit Anathema sit." Benevivere was the ancient name of the Cistercian abbey of Valverde in Old Castile, founded in 1169.

Sec. XIII.

13 PSALTERIUM DAVIDIS CUM LITANIIS ET PRECIBUS PIIS, stout small 8vo.

Illuminated MS. on Vellum of the early part of the 13th century, written in the Diocese of Utrecht, and enriched with *numerous historiated initials, as well as borders to every page, and 11 miniatures* of an archaic and very remarkable character, and forming a most valuable and important volume for the history of ancient Low German art, *in very fine clean con-*

dition, in old green velvet binding, size 5½ by 4, in a brown morocco case, £80. about A.D. 1220

The miniatures in this remarkable volume represent 1, The Annunciation; 2, The Nativity; 3, The Crucifixion; 4, The Stem of Jesse; 5, The betrayal of Christ; 6, Christ before Pilate; 7, Christ scourged; 8, Christ bearing his Cross; 9, The Crucifixion; 10, The Entombment; 11, The Resurrection. The Calendar has two small illuminations to each month representing the Signs of the Zodiac and the occupations of the Seasons. Every page is illuminated with gold and colours, and all the large miniatures have backgrounds of burnished gold. The entries in the Calendar of the names of Odulf and of several Bishops of Utrecht; and the appearance of the names of Willibrord, Boniface, Odulf, and Lambert in the Litany make it certain that this MS. was written in the diocese of Utrecht. Amongst the supplications which follow the Litany, the following passage occurs—"ut clerum et plebem beati Martini in tuo sancto servitio conservare digneris." This refers no doubt to the Cathedral and Abbey of St. Martin at Utrecht, which was founded by Charles Martel. The non-appearance of the name of St. Francis (who died in 1226) in the Calendar, shows that the MS. was written before he was canonized.

- 14 **York (Grey Friars' Abbey at).** GREGORII Papæ Liber XL Omeliarum—PETRI ARCHIDIACONI LOND. Remediarium Conversorum in libris XII, *addressed to the third Bishop of London*—Venerabilis Bernardi Clarevallensis Abbatis libri V Exhortationum—Canticum Canticorum cum glossa interlineari—Bernardus super Canticum Canticorum, folio.

Fine MS. on Vellum, by an English hand, with small miniatures within capital letters illuminated in gold and colours, formerly in the library of Thoresby, the historian of Leeds, £25. York, about A.D. 1230

This fine ENGLISH MS. bears a curious history on its fly-leaves, and is in many respects a most interesting one. It is marked as assigned to the Friars Minors of York *de dono* of Symon de Moint or Mount, with the value 5s under this entry, which was probably made about the year 1300. On another page it is noted as having been given in pledge for 30s on the 28 of January, 1400. About A.D. 1500, or early in the sixteenth century, it came into the possession of John Vicars, Rector of Newton Kyme, near Tadcaster. This John Vicars has written some prayers on the final fly-leaves, and added a catalogue of his library, with their cost-prices or value attached. This list of books gives particular value to the MS., and forms in itself alone an extremely interesting item of literary history. We learn from it that an English

clergyman, at the end of the fifteenth century, was possessor (and doubtless reader too) of the works of

S. Augustine, 4 vols. £3; S. Jerome, 4 books, £1. 13s 4d; S. Chrysostom, 3 books, 30s; S. Gregory, 1 book (*the present MS.*), 13s 4d; S. Ambrose, 1 vol. 10s; S. Bernard, 1 vol. 8s; S. Hilary, 6s 8d; Trido (? Rudolphus de S. Trudone), 4 books, 10s; Dionysius the Carthusian, 5 books, £1. 13s 4d; S. Epiphanius, 10s; S. Basil the Great, 8s; Anselm, 6s; Cyril, 2 books, 10s; Plutarch, 6s 8d; Dionysius the Areopagite, 6s 8d; Bede, 2 books, 10s; Origen, 2 books, 8s; Macrobius, 12d; Hamon, 6s; Cyprian, 2 books, 3s 3d; Thomas Aquinas on the Sentences, 4 vols. 4s; Sermons of J. à Voragine, 2 books, 2s 8d.

In a later hand there is added by Roger Hollings, the Glebe of Newton Kyme in 1563. After which the MS. became the property of Robert Midgeley of Coxwold, who gave it to Ralph Thoresby, in the Catalogue of whose Museum it will be found fully described, with some slight errors.

15 Plantagenet Missal: MISSALE GALLICANUM, sm. folio.

MS. on Vellum, written in double columns in a bold Gothic hand, with ornamental painted initials, bound in vellum, from the library of the late Dr. Todd, of Trinity College, Dublin, £90. about A.D. 1250

Written in Normandy in the reign of Henry III of England, before the duchy was formally transferred to the French king. This is peculiarly evident from the addition in the margin of the words, "Dno. Regis Francie" to the prayer for the king; which would assuredly not have been inserted in any book of the kind except under the peculiar circumstance of transferred allegiance. Yet the English connexion was not forgotten, as appears from the entry (made of course in 1303) in the Memento for the Dead, of the name of Edmund, Earl of Cornwall (Henry III's nephew), and at the same time (1303) of the name of his widow, Margaret de Clare, in the Memento for the Living; where also appears the name of *Edwardi regis Anglie* (Edward I). Another note of interest is the entry in the margin of the Memento for the Dead of the words "Domini Roberti Cardinalis" (Robert, Archbishop of Canterbury, who died in 1280, in Italy, soon after receiving the red hat), and the addition of the office for St. Louis on the second last leaf, written without doubt at the time of his canonization in 1297.

On the last leaf but one is a prayer for Rex Karolus (Charles IV of France) added between 1322 and 1328.

The Gallican character of this missal is pointed out by Dr. Todd, whose printed description is pasted on the fly-leaves. He held that the MS. had been written in or before 1173, when Thomas à Becket was canonized, because the original scribe left blanks (afterwards filled in by another) for the *collects* and *secretæ* of his office, as if the service had not yet been definitely settled.

16 ST. GEORGE AND THE DRAGON,

A Painting on wood in distemper, an excellent specimen of the Byzantine School, with gold background, *in gilt frame*, size 8 by 6½ in. £10 10s. *Sec. XIII*

This is an admirable work of art. The horse especially is executed in a masterly style; but altogether there are a freedom and grace of design observable here which give the painting a quite exceptional value. The figure of the rescued princess is seen in the background.

17 THE DEATH OF THE VIRGIN,

A very early and curious Painting, by an artist of the Græco-Italian school; executed on vellum, and containing 14 figures (the Virgin, the Apostles, and an angel at the head of the bed), each with a raised gold nimbus round the head, 8½ by 5 in. *in black frame*, £10. 10s. *about A.D. 1280-1300*

This is a work of remarkable merit; superior in colouring and in the easy disposition of draperies to the examples of that Byzantine School from which early Italian art may be considered to have emanated. It is in fact Byzantine art imitated and improved. The costume indicates the end of the thirteenth century.

18 EARLY ITALIAN SCHOOL. **Two miniatures** in a gilt frame—1. A Scene in the Life of a Saint, introducing eight figures, *apparently the foundation of a monastery or some religious edifice by a Pope, who wears a single-crowned mitre*, 6½ in. by 5 in. 2. Christ's commission to Saint Peter, beautifully finished, 4 in. square, both from a large choral book, by an Italian artist, *probably of the School of Pisa*, £12. 12s. *Sec. XIII*

19 PSALTERIUM CUM PRECIBUS, 12mo.

Manuscript on Vellum, of ENGLISH EXECUTION, with several **Miniatures** and grotesque figures, contained in the illuminated initials, bound in red morocco extra, gilt edges, by BEDFORD, £36. *circa A.D. 1280*

On the last page there is a copy (made about the year 1300) of a royal grant, dated the 14th of Edward I (1286), which bears at foot the name of Robert Baldok (afterwards Chancellor of England, "a false pyled clerik" according to the Cronycles of England) who died in 1327. On a blank page towards the end of the book there are some instructions and prayers for chanted masses, in a handwriting contemporary with the text,—the language of which is Norman-French with some striking linguistic peculiarities. Amongst the saints' names in the Litany are those of SS. Alban, Edmund, Cuthbert, Robert, and Dunstan.

20 BREVIARIUM ET ANTIPHONARIUM, cum Vitis
Sanctorum, etc. stout sm. folio,

MS. with the Music noted in black upon four red lines, beautifully written on 389 leaves of fine Vellum, illuminated with grotesquely bordered capitals and initials, and 30 delicate Miniatures, executed in a fine style of French art; not perfect at the end; bound in brown morocco extra, gilt edges, by Bedford, a very beautiful and attractive volume, £100.

*Probably written in the
diocese of Cambray, about A.D. 1295-1300*

The calligraphy in this MS. is of very superior order, and the art exhibited in the ornamentation is peculiarly elegant, and might be assigned to a Parisian origin; but the names in the Calendar and the Saints' lives which appear in the volume, prove almost conclusively that the MS. was written for a Monastery in the North-east of France, apparently Cambray, towards the close of the thirteenth century, but before or about the same period as the canonization of St. Louis (in 1297), whose name, with some others of a similarly late period, is added by a second hand to the original entries in the Calendar. The Calendar is very full, and contains many entries which may serve to fix the exact locality of the execution of the MS.

The liturgical value of the book is also high, as the service, hymns, homilies, lives of saints, and music, are given *in extenso*, which is a very unusual thing in MSS. of the kind.

The miniatures are illustrative of the text which they accompany, and are designed and coloured with remarkable fineness and delicacy. The adjunct ornaments which fill the long straight borders that are drawn upwards and downwards from the initials and miniatures, are grotesque and striking. In two instances the lower line is occupied by a tourney scene of two knights on horseback tilting with lances.

Sec. XIV.

21 BIBLIA LATINA vulgata, folio,

MS. on Vellum, with some curious Scottish rhymes on Faith and Reason (written in a handwriting of the early part of the sixteenth century), on the blank space between the two Testaments, in a repaired binding of the fifteenth century, £21. circa A.D. 1300

"Belief is ane wonder quhilk Ressone not can,
How maid was ane moder and God was ane man.
Lief thow yi ressonne: beleif in ye wonder—
Belief is abone [aboon, above] and Ressone is under."

22 JUSTINIANI IMPERATORIS CODEX [repetitæ Lectionis] (in novem libris) CUM GLOSSIS, large folio.

Manuscript on Vellum, written on 282 leaves ($18\frac{1}{4}$ by $11\frac{1}{4}$ inches) ornamented with 10 MINIATURES finely illuminated in gold and colours, and nearly 500 GROTESQUE INITIALS, occupying a considerable length on the pages where they occur, most of them exhibiting Monsters and Hybrids in all kinds of strange and ridiculous positions, playing fiddles, ringing bells, etc. vellum, £30. circa A.D. 1300

On the fly-leaf is a curious memorandum (dated 13th July, 1406) in which Jean Boucher (Joannes Boscherii) of Lyons, acknowledges having borrowed six crowns of gold (sex scuta auri) from Joannes Rautuelli, Bachelor of Common Law, to be paid on demand, and that as security he leaves "*istum presentem codicem*;" the witnesses of the transaction being Petrus Branderii and Julianus Baudoins, both clerics like himself.

23 SYDRAC AND BOCTHUS. LE LIVRE DE SYDRAC DE TOUTES SCIENCES. *Chi coumencent li capitre & les questions de cest liure lesques li rois boctus requist au sage philosophe sydrac lastrenomijen*, small folio.

Ancient French MS. on Vellum, 166 leaves, with illuminated and rubricated initials, and nine miniatures on gold ground, in which the figures are however somewhat defaced, bound in an old parchment wrapper, £30. circa A.D. 1330-40

Although an edition of this curious Encyclopædia of mediæval wisdom, embodied in the form of a Romance, was printed by Vêrard in 1486, and six others appeared before 1531; and although at least four editions of an old English version are in existence, yet, as Paulin Paris observes, the book is almost unknown. Warton ("Hist. of Poetry") seems to accept the narrative regarding the origin of the work, which is given in the preface, at least so far as to believe that it came from Arabic through Latin into French; but the fact that no Latin MS. or text is known appears to show the French is the real original. The "*Fontaine de toutes sciences*," as it is styled in the printed editions, will well repay study by any one who seeks for a minute and copious acquaintance with the character and extent of knowledge in Europe six hundred years ago. There is no book more fitted to supply a complete picture, not only of Education, but of Thought, at that time. One of the subjects treated is the POSSIBILITY OF CIRCUMNAVIGATING THE GLOBE; which, although decided in the negative in consequence of its immense difficulties, is nevertheless interesting as a disproof of the vulgar belief that the earth was not considered to be a globe until the time of Columbus.

24 (CORPUS JURIS CANONICI) DECRETALES
GREGORII IX, cum Glossa, large thick folio.

An extremely fine Manuscript upon Vellum, with several hundred ILLUMINATED INITIAL CAPITALS, a large number of which contain **Beautiful Miniatures**. All the divisions of the columns and margins throughout the volume are profusely illustrated with GROTESQUE SUBJECTS OF THE MOST SINGULAR DESIGN AND ADMIRABLE EXECUTION, executed in GOLD AND COLOURS. It is likewise richly rubricated with elaborate borders, in blue and red ink. *Bound in hogskin, blind-tooled in the antique style by John Clarke, £55. ? Pisa, about 1340*

This splendid old MS. of Italian work is in admirable preservation, with the exception of two places, from which the capitals have been cut out. It was executed, as appears from the escutcheons borne by two warriors in mail, exquisitely painted at foot of the first page of book iii, for a member of the De' Rossi family of Pisa. An experienced art-connoisseur may be able to detect the artist—one of the successors of Giotto, and perhaps a rival of Andrea Orgagna and Simone Memmi—from his style.

Some hard-worked doctor, grown weary in lecturing, has written at the foot of one of the leaves

Regis magnifici Karoli lectorum amici

evidently yearning to quit Bologna or Pisa, and to fall beneath the enlightened patronage of Charles V, in Paris. This was about 1370.

25 MISSALE GALLICANUM, CUM CALENDARIO, stout sm. folio.

Splendid Illuminated Manuscript on Vellum, written by a French Scribe on 465 leaves (10½ by 7 inches). A beautiful specimen of Calligraphy, with numerous Letters of gold and Capitals in various colours; decorated with two large Paintings (the Crucifixion and the Salvator Mundi) on a gold ground with Mosaics in colours (having at each of the four corners of each painting a small MINIATURE) and also ornamented with 17 BORDERED INITIALS, each historiated with a fine MINIATURE PAINTING, illustrating the lives of CHRIST and of the Saints, all RICHLY ILLUMINATED IN GOLD AND COLOURS, in the best French style; bound in the original oak boards, covered with red leather, and protected by early bosses and clasps, £236.

Paris, Sec. XIV

A beautiful specimen of early Art. The two large paintings are almost unique in their way; they form the crowning ornament of the MS. and give it a peculiar attractiveness. The "Salvator Mundi," which is a figure of Christ seated as divinity, in the *vesica piscis*, forming the ogival centre of a square picture (decorated in its corners with representations of the Evangelists and their Symbols) is a work of rare beauty; which can only have been accomplished by an artist who combined genius and skill with the fervour and earnestness of religious devotion.

The Kalendar is full of names of French saints seldom met with; and the number of masses and offices in the *Proprium Sanctorum* is very interesting. There is a full service for Thomas à Becket's festival, including the hymns and music, and St Louis has several pages devoted to his festival. From the entry of the name of St. Denis being in gold in the Calendar, and from various special reference to him towards the end of the volume, it may be concluded that the MS. was executed in the great Monastery of St. Denis near Paris.

The prayer for the Pope follows after a long interval, the prayer for "nostro Rege," and that for the prelates. The words to be used in the Marriage-Service are given in French, as follows:—

"Bones genz, nous auons fez les bans trais foiz de ces ii genz, et encore les feson nous que se il i a nul ne nule qui sache empeschment, par quoi lun ne puisse auoir lautre par la loi de mariage si le die." "Nous ni sauons, se bien non." "Vous Marie et vous Jehan prametez fiancez & iurez lun a lautre a garder la loi & la loiaute du mariage & a garder lun lantre sain & enfers a touz les iours de nos uies si comme diex la establi & les criture le tesmoigne & sainte esglise les garde." "Marie, de cest anel tespous & de mon cors tenour & te don du douaireq est deuise entre mes amis & les tiens."

26 APOCALYPSE. HISTORIA SANCTI JOANNIS EVANGELISTÆ NECNON EJUSDEM VISIONES APOCALYPTICÆ, small folio.

Superb Manuscript on Vellum, composed of 24 leaves, containing 96 beautiful Miniatures, accompanied by explanatory legends, in red or black ink, bound in gilt vellum, and enclosed in a morocco case, from the Didot library, £750. Sec. XIV (cir. 1350)

This exquisite specimen of Italian art was one of the gems of the Didot collection. There are many MS. of the same work in existence, all more or less resembling in arrangement and composition the early xylographics edition of the Apocalypse, few of them, however, perfect. But I have never seen one like this, in which every picture is a masterly work of art, exhibiting in the correctness and elegance of the designs (which are executed by the pen) and in the quiet harmony of the colouring (which is lightly washed over) a refinement of taste and a perfection of skill to which few illustrated MS. afford a parallel. It is, moreover, quite complete. The handwriting is French in character, but the

illustrations are so graceful as studies of form and composition that they can only be referred to Italian execution. The costume and the armour which appear in the drawings tend likewise to favour this view.

As for the artist, a critic like Wagner might be able to ascribe this work to its proper authorship. Without venturing upon any hazardous conjecture, I may simply point out that it is an admirable production of the Florentine school, and that it is of the time of Taddeo Gaddi. Kugler says that "a manuscript of the celebrated *Speculum Salvationis*" [a book of precisely similar character to the Apocalypse, and like it consisting simply of designs without any text beyond the legends which are subjoined to the figures] "in the Library of the Arsenal at Paris, contains 160 slightly coloured pen-drawings which recall in many respects the manner of Taddeo, and are remarkable for simplicity and dignity of composition, and for graceful motives. In the heads, especially, we observe a delicate and individual character." These words might be used with equal truth concerning the present Apocalypse manuscript, and the owner of the book may with some show of justice consider himself the possessor of a glorious work of art by one of the great Italian painters of the school of Giotto.

- 27 [PASSION DE NOSTRE SEIGNEUR JESUS CHRIST, *en figures*] PRIERES A LA VIERGE en Rime Française, avec d'autres pièces en prose, sm. folio.

Manuscript on Vellum, written on 53 leaves $9\frac{1}{4}$ by $6\frac{1}{2}$ inches), of which 24 are ornamented with 26 remarkable Paintings of OUR LORD'S PASSION all executed in **Grisaille**, the aureoles only being depicted with gold, in the style subsequently adopted in the BLOCK-BOOKS, calf, gilt edges, £120. about A.D. 1350

A remarkable volume, whether we consider it as a series of extraordinary Paintings, or as an unknown work of early French poetic literature. The text is entirely devoted to the Virgin, and nearly all of it is in rhyme although not divided into separate lines. It commences as follows :—

Ave en qui sans nul nombre a
Tant de biens que nus nes nombra
Ne nulz ne les pourroit nombrer
Maria en qui se ombra
Le solail qui desaombra

Gracia ta grace est si crasse
Nous tous que Eve fist à ombrer
Dont ne nous pout desaombrer
Mais Dieu qui se vout aombrer
En qui du tout nous desombra
Mes ton fils nous vout desombrer
Que toutes les autres trespasse, etc.

28 ROMANT DE LA ROSE, PAR GUILLAUME DE LORRIS
et JEAN DE MEUNG, small folio.

Illuminated Manuscript ON VELLUM, written in double columns on 183 leaves, with **72 Miniatures**, heightened with gold, and numerous illuminated capitals, old red morocco extra, gilt edges, formerly in the library of Claude d'Urfe, Francis I's ambassador to the Council of Trent, £150.

*Ci fenist le roumans de la rose
Ou lart d'amours les toute enclose (circa 1350)*

"Ce MS. a appartenu a Claude Durfé et vient de la Bibliothèque de l'Archevêque de Sens;" it afterwards passed into the Galitzin-Golownin and Perkins libraries. The volume may date from about the year 1350, as plainly appears from the character of the writing and the costume that is depicted in the miniatures. As a text, its readings are of prime merit, and the age of the MS. confers especial value upon it; for although the *Romant de la Rose* is frequently seen in collections of MSS., early ones are excessively rare. Of the many which are to be found in the Bibliothèque Nationale there are only two which equal or excel in age the codex that belonged to Claude d'Urfe; and one of these is imperfect. The numerous fifteenth century MSS. are nearly worthless, as texts of this great French allegorical poem; and although Meon's edition was based upon faithful and unwearied labours, it leaves a great deal to be desired. The best edition of the *Romant de la Rose* has yet to be printed. The curious miniatures form perhaps the most attractive features of the volume. They are in striking contrast to the uniform style, and the stereotyped designs that appear in most French MSS., even the very finest; there being something in them of a singular and unusual type. There is a depth and sombreness in the colours, quite unlike the ordinary style of French art; but by the variety of tones and tints a very rich effect is produced. These miniatures may also be looked upon as a complete repertory of historical Costume in the days of Philip of Valois.

On folio 36, obverse, the heading of the page is: "Ci commence Mastre Jehan de Meun sa partie."

29 HORÆ BEATÆ Mariæ virginis secundum
USUM SARUM, cum Calendario, sm. 4to.

Illuminated Manuscript on Vellum, written on 118 leaves ($6\frac{1}{2}$ by $4\frac{3}{4}$ inches) by an English Scribe; ornamented with 11 large **Initials**, 9 of which are historiated with fine **Miniatures** illustrating the life of

OUR SAVIOUR, and numerous capitals illuminated in gold and colours, old calf, gilt edges, £40.

about A.D. 1360-70.

In the Calendar the name of St. Thomas of Canterbury is obliterated, but the service for his festival still remains in the text. The whole volume is a rich and valuable monument of Early English Art; and the miniatures contain details of costume which are useful and curious.

MSS. of this kind distinctively belonging to the Sarum use of the English Church, are amongst the rarest which occur for sale. Moreover, all the Salisbury Horæ do not contain the Service for Thomas à Becket's day: in the present MS. it is found, while that of the Apostle Thomas is omitted. The words of the antiphon are—

Tu per Thomæ sanguinem quem pro te impendit
Fac nos Christe scandere quo Thomas ascendit.

30 HORÆ B. V. M. (secundum usum Gallicanum), 12mo.

Illuminated Manuscript on Vellum, with 20 exquisite Miniatures, elegant borders of the ivy-leaf pattern, on some of which appear grotesque figures, old calf, in a morocco case, £40.

(Meaux, or Soissons, circa 1370)

This little Manuscript stands in artistic value above most accessible examples of the kind. It is less showy and brilliant, but superior in real merit to even the costliest articles that are usually met with. For grace of design and natural truth, we might especially instance the picture in which the Virgin in bed is giving suck to the new-born Christ; the Adoration of the three Kings; the presentation of the child at the altar; and an admirably grouped picture showing the Betrayal of Christ. The backgrounds are of richly varied ornamental patterns, different in each of the twenty miniatures, and indicating unusual fertility of fancy in the artist. Three leaves appear to be deficient in the text.

The book itself has further interest as belonging to an unusual and local type of the Livres d'Heures. Two entries in the Calendar;—"Sanctus Marcus de Suesione," on the 7th October, and "Sanctus Germanus de Pratis," on the 27th May, are not found in this form in other Books of Hours; while the feast of St. Fiacre appears as a Duplex on the 30th of August. It may hence be inferred that the MS. was executed either at Meaux or Soissons. In the border of the miniature of the Annunciation there is a kneeling figure, with an escutcheon, which may be described as *de gueules à la bande d'or; en chef, une merlette*. The house of Du Deffand in Nivernois had a similar coat of arms, at least for the design but the colours differed: the shield being *argent*, the band and merlette, *sable*.

- 31 HORAE beatae virginis Mariae ad usum Romanum, *lettered*: "ANCIENT MISSAL," 24mo.

A prettily Illuminated MS. upon Vellum, with 13 FINE MINIATURES, with *ivy-leaf borders and many illuminated capitals, large and small, blue morocco, gilt edges*, £15 Sec. XIV

Written probably in Paris, 1370-80. At the end are more than the usual number of Prayers in *French*. The Calendar is also in French and very full of Saints' names.

- 32 ROMAN DE LA ROSE, par GUILLAUME DE LORRIS ET JEAN DE MEUNG, et TESTAMENT de JEAN DE MEUNG, in 1 vol. sm. 4to. 189 leaves.

Magnificent MS. on Vellum, with 70 Miniatures of exquisite execution, in the rare **Camaieu-gris style**; with illuminated borders and initials; richly bound in morocco extra, lined with morocco and finely tooled, by DURU, in a case, £480. about A.D. 1380

Formerly in the possession of the French poet, Jean Marot (about 1500), whose autograph signature (Johannes Marous) appears on the first page of the Testament.

An extremely beautiful and chaste specimen of French art. The miniatures are distinguished by their elegant and correct design, and the sober simplicity of their colouring. The execution is marvellously fine, considering the minuteness of the illustrations. There is nothing whatever *outré* or ill-drawn; the forms, faces, attitudes, and grouping of the figures, are depicted with the graceful ease of an accomplished artist,—far superior to the workmen who, in most of the MS. of the period, disguised their defective powers of delineation by the lavish use of gold and bright colours. One of the miniatures (on folio 135) represents Mars and Venus caught by Vulcan, and a similar scene appears on folio 137—both admirably wrought from the art point of view, but not pleasing to the eye of prudery.

The first miniature, divided into four compartments, contains four subjects and is enclosed within a border. The title written in red ink, follows thus:—

Ci cōmence vne vrai histoire Qui est de ml't haute memoire
Quen nôme rômans de la rose Ou lart damours est tout èclose.

Jean de Meung's continuation on the reverse of f. 34; *Ci cōmence maistre Jehan de || meun a parfaire ce liure*. It ends on the obverse of folio 156 with these words:

Ainsi oi la rose vermeille
Atant fu iour ȝ ie mesueille.

Explicit.

On the reverse of the same leaf, there are two pieces of verse against women, written in the same hand as the text; with marks

which evidently signify that they were intended for intercalation at certain passages of the poem.

At the head of the *Testament* (which begins on folio 158) there is a large and fine miniature representing the Trinity surrounded by the emblems of the four *Évangelists*. This poem ends with an invocation to the Virgin, in twenty lines—a piece of verse which is not found in other MSS. It commences thus :

Marie Vierge fille et mere
Ancille du souuerain pere.

33 WYCLIFFE'S ENGLISH TESTAMENT. THE NEW TESTAMENT TRANSLATED INTO ENGLISH BY JOHN WYCLIFFE, small folio.

Fine perfect MS. on Vellum, being Codex S of Sir Frederick Madden's edition; bound in rough old calf and enclosed in a red leather bag, from the library of the late Thomas Banister, £1000.

Written about 1390

This precious Manuscript is the only perfect early codex of Wycliffe's work that can ever be offered for sale. It may be regarded as unique from many points of view. Of the seventeen genuine copies of Wycliffe's Testament which are known to exist, fourteen are in great public libraries, the fifteenth is in that of Lord Ashburnham, and the sixteenth is that of Sir Thomas Phillipps. Only eight of the sixteen are perfect, and amongst the imperfect ones is that of Sir Thos. Phillipps. Furthermore, only three copies are known of a date earlier than 1400, and of these three the Banister MS. is the only perfect one. And finally, so far as the prologues to some of the Epistles are concerned, it supplied the only available text for Sir F. Madden's edition. Wearing so many titles of honour, the Banister MS. is a book which must form the central ornament in whatever library shall be graced with it.

Of the 170 MSS. that pass under Wycliffe's name, only the seventeen above mentioned have a right to bear it. They contain the New Testament, the translation of which he completed about 1380; most copies of which, on the judgment pronounced against him as a heretic in 1381, were destroyed or mutilated. The MSS. usually met with are copies of an independent and different version executed some thirty or forty years afterwards, the success of which caused the then existing codices of Wycliffe's genuine work to become still scarcer than before. Of the Old Testament there exist likewise two differing versions, the earlier of which was in similar manner effaced by the later; but Wycliffe had nothing to do with that part of the Bible. A MS. of the complete Bible recently changed hands at the price of a thousand guineas, but it was not Wycliffe's monumental work; only a fifteenth century copy of the commoner translation made after the death of the great protagonist.

Amongst the Egerton MSS. in the British Museum. there is a Wycliffite Bible, which originally belonged to Humphrey Duke of Gloucester, and bears his arms. This circumstance, taken in connection with the words "A vous me ly Gloucester," which are written on the first page of the Banister MS., seems to favour the supposition that we have here the autograph of the good Duke Humphrey, pledging himself to protect the then owner of the book. Wycliffe's New Testament was a perilous piece of property at that time, and only to be kept in secret; even then the holder strove to win assurance of protection from one more powerful than himself.

- 34 CLIMACO. Incomincia el prologo del frate che volga-
reço questo libro decto CRIMACO (Santa Scala del
Paradiso), 4to.

**MS. on Vellum, with an exquisitely fine por-
trait** executed by some great artist of Giotto's school,
390 pp. *bound in green morocco extra, gilt edges, by*
BEDFORD, £21. (*? Florence*) *Sec. XIV*

The first page of the text is adorned with a magnificent initial letter, and a graceful border which contains Miniatures. One of these, *enclosed within the large initial*, is intended for a portrait of the author (and probably, from its characteristic expression, a real likeness of some one). It is an artistic masterpiece, which would do credit to any of the great Italian painters, and is probably the work of one of Giotto's ablest disciples. Italian MSS. of this work are rare, as has been observed by Count Mortara, in the Catalogue of Italian MSS. in the Bodleian Library. The Italian translation was made about the year 1300, and has often been printed, but according to the eminent authority just referred to, all the printed editions contain faulty texts. The book is a mystico-moral treatise, exhibiting the gradual steps to be taken up the "Ladder to Heaven." St. John of Sinai, its author, died about A.D. 580.

- 35 **THE BENTIVOGLIO BIBLE. — BIBLIA SACRA
LATINA, CUM PROLOGIS S. HIERONIMI**, stout folio.

Superb Manuscript on Vellum, by an Italian
Scribe, *richly ornamented with PAINTED INITIAL
LETTERS with filigree ornaments, 80 very beautiful
Miniatures and as many exquisite borders (com-
posed of human figures, grotesque birds, and other
ornamentations)* **RICHLy ILLUMINATED IN GOLD AND
COLOURS, blue morocco extra, blind tooling, gilt egdes, in
a morocco case, by Gruel, £260. Sæc. XIV (circa 1395)**

This magnificent specimen of early Italian Art was executed
for Giovanni Bentivoglio, Lord of Bologna, who was assassinated
in 1403 by his own subjects, and whose arms are emblazoned 76

times in the various borders. On the reverse of folio 146, in the border, instead at the Bentivoglio arms are the spread eagle and letters I. R. (*Imperium Romanum*), (the device of the Emperor Frederic II, from whom the Bentivoglios claimed to be descended) surmounted by a Bishop's mitre; from which we may surmise that this escutcheon was added about 1450, and that the book was then probably in the possession of Fortunato Bentivoglio, Bishop of Sarsina.

36 [GRANDES HEURES DE JACQUES DE BOURBON].

Two Magnificent Miniatures FROM A DEVOTIONAL BOOK EXECUTED ABOUT A.D. 1400 FOR JACQUES DE BOURBON, COMTE DE LA MARCHE (1393) [*afterwards* KING OF SICILY (1415);] perhaps by ANDRE BEAUNEUEU, the miniaturist of the Duc de Berry; representing "The Majesty" and the Crucifixion. The miniature of The Majesty represents God the Father surrounded by Cherubim, at the corners the four Evangelists with their emblems. Round the border are sixteen figures playing on musical instruments in the manner of the great picture by Fra Angelico. The miniature of the Crucifixion contains no less than forty-two figures. The Bishop kneeling at the foot of the Cross is no doubt a portrait. Round this border are also sixteen figures in the compartments—*mounted on velvet in a black polished frame, in a box with shutter*. The size of each miniature is 14 in. by 10 in. £250. *circa* A.D. 1395-1400

The Bourbon escutcheon appears eight times in the above miniatures; the *bend gules* surcharged with a *small lion sable* which appears to have been the peculiar cognizance of the prince above mentioned. None of his relatives seem to have borne it, although any of the descendants of Louis I de Bourbon and Marie of Hainault (his great-grand-parents) might have done so. Other monuments and manuscripts show that they did not; but if André de Beauneveu had been employed by the Comte de la Marche to illuminate a grand volume like those which he was executing for the Duc de Berry, that consummate artist would probably have been, as a native of Hainault, careful to insert the small black lion. We are inclined to believe that in the two glorious paintings described above, we have the sole survival of one of those grand Livres d'Heures which are the glory of French art in the XIV-XV Century.

37 CICERONIS (M, T.) Orationes folio.

Manuscript on 163 leaves of paper, double columns, *Illuminated Capitals, brown morocco extra, gill sides*

and gilt edges, by Lortic, from the Didot collection, £21.

Sec. XIV.

Written in Italy about the end of the fourteenth century. It commences on the first page with the abbreviation: *ihs* (*Iesus*), and this title: *Oratio p. Cne Pompejo Imperatore eligendo*, ending on the reverse of folio 163 with the words: *uestra uirtute constructis*.

It contains the following orations: 1. Pro C. Pompejo de Imperatore eligendo (Pro Lege Manilla); 2. Pro T. A. Milone; 3. Pro C. Plancio; 4. Pro P. Sylla; 5. Pro A. Licinio Archia; 6. Pro M. Marcello; 7. Pro Rege Dejotaro; 8. Pro Q. Ligario; 9. Pro semetipso gratias agenti in Senatu; 10. Ad Populum; 11. Pro Domo sua ad pontifices; 12. Pro M. Celio; 13. Pro M. Cornelio Balbo; 14. In Vatinius testem; 15. Pro Responsis Aruspicum; 16. De Provinciis consularibus; 17. Pro P. Sextio; 18. Pro L. Murena; 19. Pro P. Quinto; 20 et 21. In Catilinam (IIIa et IVa); 22. Pro L. Flacco; 23. Pro S. Roscio Amerino; 24. Pro A. Cluentio; 25. Pro se ipso priusquam iret in exilium, ad Quirites.

The first page is enclosed in a painted border, with an escutcheon at foot, from which however the arms are effaced. The book is in fine preservation, and the pages have ample margins.

38 GOWER (John) CONFESSIO AMANTIS, IN ENGLYSSHE VERSE, folio.

Manuscript on Vellum, in double columns on 179 leaves (14 by $8\frac{3}{4}$ inches) ORNAMENTED WITH A **Miniature and several Initials**, IN FLORIATED BORDERS, *illuminated in gold and colours, calf, gilt edges, from the libraries successively of John Earl of Loudon, with his book-plate, and the Marquis of Hastings, £250.* about A.D. 1400

A SPLENDID OLD ENGLISH MANUSCRIPT, ON VELLUM, OF THE END OF THE XIVTH CENTURY, presenting an extremely valuable text of the Poet who ranks next in importance to Chaucer in early English Literature. Chaucer, although he died before Gower, was younger than the latter, and is sometimes called his disciple. The present MS. contains the earlier recension of the work, dedicated to Richard the Second, and comprises the complimentary verses concerning Chaucer, which for some reason were omitted in the second issue, dedicated to Henry of Lancaster, when Gower cancelled his former loyal verses on King Richard.

Dr. Pauli has given a good edition of the work, professing to include the additions or alterations of each recension, but either from deficiency of material or for some other cause, he has left much undone. For example, he has omitted about fifty lines of the original termination of the poem, notwithstanding he gives the greater part of that original termination in foot notes to the

text. This arose no doubt from the Harleian MS. which he followed, being imperfect, but it shows likewise that copies of the "Richard" text are by far rarer than those of the "Henry" recension.

The above MS. in common with most of the early and valuable texts wants five or six leaves at the beginning. It has a very finely executed miniature of the Confessor and the Lover at the head of the passage commencing:—

This worpi preest þis hooly man
To me spekende þus began.

The forms þ for th, and ȝ for gh or y, are almost invariably used throughout the poem. The MS. is of a very early date, probably written during the author's life-time.

Sec. XV.

39 HORÆ BEATÆ MARIÆ VIRGINIS, 12mo.

Beautiful Illuminated MS. on Vellum, with slender ivy-leaf borders and 17 Miniatures in the style called Camaieu-gris, the figures painted and shaded in grisaille on coloured backgrounds, by which a striking and remarkable effect is produced.

Bound in ancient morocco, rebacked, the sides covered with gold tooling, in which appear the limaçon, the pot-au-feu, and the monograms, PP, BB, DD, and MM, each encircled by S fermé, £160. about A.D. 1400

The last twenty-five leaves are entirely in French, including a long hymn in rhyme, in a style of language which offers more than the usual crop of linguistic peculiarities—many of them to be explained not merely by the age of the MS. There is a leaf missing near the end in the French part.

The entry in the Calendar in golden letters, and in the Litany, of the name of Sainctin, Bishop of Meaux, seems to point out the diocese in which the MS. was executed, but the entry under the 29th July of St. Guillaume Bishop of St. Briec, whose name is seldom found in such MSS. may indicate a more northerly provenance. The miniatures are remarkable for their artistic beauty.

The office is Gallican, as appears from the fact that in the prayers which immediately succeed the Litany the prayer for "nostrum regem" stands before that for the Pope.

40 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario, 8vo.

Illuminated MS. on Vellum, by a French calligrapher, with 15 beautiful Miniatures, and an elegant border to every page, of the early and chaste ivy-leaf pattern, terminating above or below in grotesques.

In a charming olive morocco binding by Capé, varie-

gated with coloured leathers and covered with gold tooling ; in a morocco case, £63. (? Paris), about A.D. 1400

A really charming volume, in the freshest preservation, the inside and outside being alike pleasing and gratifying to the eye.

- 41 PSALTERIUM, cum Calendario, Litanía, Symbolo S. Athanasii et Precibus, sm. folio.

Illuminated English Manuscript on Vellum, *with 8 rich borders, and 8 initial letters (the first historiated with David playing on the harp) and with numerous capitals, all finely executed in gold and colours, old blue velvet, gilt edges, in a case, £60. about A.D. 1400-10*

On the first leaf is written : "Sum liber Johannis Hunt ex Dono Mariæ Lusser 1585." On the margins are MS. memoranda respecting the Lusher, Hunt, Eston, Lee, Salvin, Bridgman, Starkey and Sanders Families, who seem to have intermarried ; extending at intervals from the time of Elizabeth to that of George II.

The Calendar and the Litany are remarkably full of English Saints' names.

The calligraphy of this fine volume is admirably perfect, and the accessory ornaments are creditable to English taste.

- 42 PSALTERIUM DAVIDIS cum Canticis, Symbolo S. Athanasii, Litanía, Precibus, etc. cumque Calendario, folio.

Splendid Manuscript on Vellum, *written in a large and very fine style of calligraphy by an English scribe about the beginning of the XVth century, with numerous initial and capital letters, borders finely illuminated in gold and colours, morocco extra, gilt edges, £40. circa 1400-10*

The Calendar of this splendid Manuscript includes the names of St. Chad, St. David, St. Winifred, St. John of Beverley, St. Wulstan, St. Swithin, St. Erckenwald, St. Edith, and appears to have been written probably in either the diocese of York or that of Lincoln. The feast of St. Hugh of Lincoln appears as a *duplex*. The book belonged to the Derby, Odyham, and Welles Families, in succession between 1440 and 1520. The Calendar contains various entries relating to them, *e.g.*, Obiit Edwardus Welles An. dñi 1514 and he lyes in saynt mary butholfe church ; Obitus Margarete Derby, A. 1449 ; natus Wyllus Odyham, 1501 ; Obytus Johis Vankelly, A. 1441 ; Obitus Johis Derby de London, 1479 ; Obitus Johne Derby de Rading, A. 1460 ; Obitus Johis Derby Aldermāni A. 1841 ; Obitus Will. Derby de Rading A. 1437 ; Obitus Radulphi Silkstone A. 1434 ; Obitus Elie Derby 1455 ; Nativitas Elysabethe Odyham A. 1498 ; and numerous similar entries. Prefixed are some diagrams, circles of Winds, etc. with

explanations in English, in two places of which the Anglo-Saxon letter *thorn* is used for the *th*. These preliminary pieces were added in 1483, as appears by the date attached to the diagram for finding the Dominical Letter. At the end is a *Modus Confitendi*, followed by various Benedictiones, and an Inventory (in English) of Church furniture, commencing "*Furst a masse book.*" This is preceded by a curious list of battles that had taken place in the Wars of the Roses between 1450 and 1471.

- 43 **PSALTERIUM DAVIDIS cum Calendario.** Accedunt Cantica Biblica, Symbolum S. Athanasii, Litanía et Preces, cum Musica, stout 12mo.

Manuscript on Vellum, written on 266 leaves (5 by $3\frac{3}{4}$ inches), and ornamented with 11 **Miniatures** (2 large and 9 small) in colours heightened with gold, purple mor. gilt edges, with chased gilt silver clasp, lettered "*Breviarium Romanum,*" £45.

about A.D. 1410-20

A MOST IMPORTANT AND INVALUABLE MONUMENT OF XYLOGRAPHY, the Miniatures being coloured upon rude woodcuts, and thus affording one of the earliest known examples of that conjunction of the xylographic art with MS., which doubtless led up to the production of the block books.

The first woodcut bears the inscription, "*Ave Maria.*" From the character of the handwriting in the book, from the name of St. Lütger or Liudger in the Calendar, the prominence given to that of St. Gotthard in the Calendar and Litany, and from some obliterated prayers in a Westphalian dialect at the end, in a fifteenth century hand, of which several words are still visible, it is evident that the volume was produced in North Germany. This establishes an important fact in the History of the Origin of Printing, since it proves that xylography existed on the borders of the Low Countries at the beginning of the fifteenth century. A valuable addition to our knowledge on the subject is thus obtained, as most sound critics have hitherto assigned all such productions, when so ancient as the above MS., to South Germany.

- 44 **HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario,** sm. 4to.

Illuminated Manuscript on Vellum, written on 198 leaves ($6\frac{5}{8}$ by 5 inches), and ornamented in a very unusual style, the Calendar with 24 curious pen and ink sketches and the Services with 12 **Miniatures in Grisaille**, heightened in gold and colours, every page resplendent with gold ivy-leaf borders, capitals and terminals richly illuminated in gold and colours, russia, gilt edges, £75.

about A.D. 1420

An elegant specimen of early Art in France, with Calendar, Rubrics, and several of the Prayers in French. The decoration of the Calendar, and the style of illustration throughout the volume distinguish it from any other Book of Hours in the present collection. It was certainly the work of no ordinary artist.

- 45 HORÆ BEATÆ MARÆ VIRGINIS, cum Calendario, stout small 8vo. (12mo.)

Illuminated Manuscript on Vellum, with 16 Miniatures, enclosed within elegant ivy-leaf borders, old French red mor. extra, gt. ed. £60. cir. A.D. 1420

The Calendar is in French, and numerous Hymns and Prayers in that language are found in the text. From the names of Saints in the Calendar it is evident that the book was written in Le Maine or Anjou, probably the former. We find the names of St. Julien *du Mans*, St. Kales (worshipped in the same province), St. Aubin *d'Angers*, St. Morillon (Bishop of Angers), St. Cyprien *de Poitiers*, etc.

- 46 CHRONICLES of ENGLONDE, sm. folio.

English MS. on Vellum, without the opening leaves, but beginning with the reign of Knoght (Canute) and Edmond Irensyde, and proceeding to the fifth year of the reign of Henry IV (1404), bound in half morocco, £20. written about 1420

This is the celebrated Chronicle of Brute, which Caxton printed in 1480, and corresponds with tolerable accuracy to the printed edition, except of course in the orthography and occasional turns of phrase which Caxton modernized in his book. There are few copies of the MS. now in existence, especially on vellum, and so far as they seem to be known, most of them are locked up in public libraries.

As a specimen of the language, I may quote the following words:—

"He nome (took) his two sones." "The Kyng of Ungerye ham undrefeng (*received them*) with moche honour." "Now bi myn heved (head)!" "Hym thought in all the worlde his peer no man was." And, in the story of Canute and the water—"Tho (then) saide the kyng with a proude hert I comaunde thee watre to turne agen or elles I shall thee make. The waives for his comaundement wolde nouzt spare but flowed ever on hye more and more. The kyng was so proude of hert that he wolde nouzt flee the watre, but abode still in the watre and bete the watre with a smalle yerde that he helde in his hande and comaunded the watre that hit shulde wende no ferther but for all his comaundement the watre wolde not cese but ever wax more and more on hye tho sone he with drowe hym, and tho stode upon a stone and helde his houtes on hye and saide this worde in herynge of all the puple—This god that maketh the see thus aryse on hye he is kyng of all kynges and of myghtes moste and I am a caityf and a man dedely."

- 47 **The Boke of the Sege of Troy**, COMPILED BY DAUN JOHN LYDGATE, MONKE OF BERY ATTE EXCITACIOUN AND STERYNG OF THE MOOST WORTHY AND MYGHTY PRYNCE KYNG HENRY THE FYFTH, royal folio.

Magnificent Manuscript on Vellum, executed by Lydgate himself, and formerly considered to be the presentation copy to the King, illuminated with 70 LARGE MINIATURES (including portraits of Lydgate and the King), borders, and other decorations.

The finest illuminated MS. of its kind, age, and size, in existence, bound in purple velvet with clasp, by Lewis, in imitation of the original binding as depicted in the first Miniature, £1720.

Illuminated probably for Sir W. Carrant, of Tomer in Somerset, about A.D. 1425

There is no other such MS. of Lydgate's *Troy* in existence, nor perhaps of any similar English work, whether in the great national collection at the British Museum or in any private library. It is perfect and splendid throughout, a circumstance which is really astonishing when we compare it with other illuminated works of the same date. The royal magnificence of its decorations, and an instance in which an alteration has been made in the language and the rhyme, seem sufficiently to prove that Lydgate himself was the scribe, and that it was executed for some very eminent personage. A coat of arms at the end, painted by the illuminator of the book, shows that it was done for Sir William Carrant, or Carent, the chief of a family of distinction (original from Monmouthshire) that had large estates and influence in Somerset, Wilts, and Dorsetshire. It may have been on the marriage of his son with the sister of the first Lord Stourton, that Lydgate was employed to write and illuminate a copy similar to that which he had presented to King Henry V. The MS. afterwards came into the possession of "Hugh Morgan of Monmouth in the marches of Walys," who inscribed his name on the fly-leaf, perhaps about the end of Edward IV's reign; and still later into the hands of the Mundy family. The memoranda made by various members of this family, extend from 1532 to 1615.

Lydgate's *Siege of Troy* has only been printed twice—in 1513 and 1555 (an abridged paraphrase issued in 1614 hardly needs to be taken into account), and both of these editions, which are moreover defective and incorrect, have become excessively rare. The above MS. is therefore nearly equivalent to an unpublished work by an early English poet, the disciple of Chaucer. How

well he worshipped his great exemplar appears in words in divers parts of the volume; and it may be interesting to quote here some lines of his eulogy upon Chaucer, which will probably be new to most people.

" . . . it me semeth that it is no nede

Sith my maister Chauncer heraforne
In this mater hath so wel hym born
In his boke of Troylus & Criseide
Which he made longe or he deide

The hool stori Chaucer can telle.
Yf that ye liste no man best alyve
Nor the p'cesse halfe so wel descryve
For he our englissh gilte with his sawes
Rude & boistous firste bi olde dawes
That was ful fer from al perfeccyoun
And but of litil reputacyoun
Till that he cam and throgh his poetrie
Can oure tonge firste to magnefie
And adorne it with his eloquence
To whom hono' laude & ren'ence
Throgh oute this londe yove be and song
So that the laurer of our englissh tonge
Be to hym yove for his excellence—
Mi meister Galfride as for chief poete
That ever was yhit in our' langage
The name of whom shall pallen in non' age
But ev'ylyche withoute eclipsyng shyne
And for my parte I wol nev' fyne
So as I can hym to magnyfye
In my writyng pleylnly till I dye
And God I pray his soule brynge in joye."

And further on, near the end of the book, in mentioning the deficiencies of this work :—

"My maist' Chauncer yt. fond ful many a spot
Him list not pinche ne grucche at ev'y blot
Ne meve him self to perturbe his reste,
I have herde seide, but ev'more saide ye beste
Suffryng godely of his gentellenesse
Fful many thing embraced wt. rudenesse
And yf I shortly him descryve
Was nevere noon to this day alyve
To rekne alle bothe yonge & olde
That worthi was is ynkhorn for to holde."

It is amusing to note Lydgate's words after a passage concerning women, which stands thus :—

"He shall them fynde stedfast as the mone
That is in poynt to chaunge ful sone
Yf he be yonge they caste hem in rage
Yf he be olde they fallyth in dotage

Wherefore my consail is to bothe two,
 Caste of the brydel & lightly let hem go
 —Thus techith Guydo, God wot, and not I,
 That hath delit to speken cursedly
 Alleway of wym'en through al his boke. . . ."

The work is a free translation of Guido de Columna's romance of Troy, not at all so exactly rendered as Lydgate pretends, and full of his own reflections and digressions. He completed his labours in the year 1420, dedicating it to "the noble worthi king Herry the Fifthe."

"that to me yave in commaundement
 Not yore ago in his fadirs time
 The sege of Troye in man'e to ryme."

The instance alluded to at the beginning of this note, of an alteration effected by the author's own hand is the following. At the end of the long passage upon Chaucer which forms the first quotation above, there were two lines which ran originally as follows:

"The stori telle; & firste how that Guydo
 Spekith Troylus to."

Lydgate finding that he had forgotten "Within his boke" which ought to have stood at the beginning of the second line, thus making the latter too short, inserted the missing words, for the sake of avoiding an ugly encroachment on the margin, *at the end of the first line*. Then, or later, it seems as if he proposed to take the inserted words as part of the first line: and consequently had to add something to the second line so as to keep the rhyme. This latter insertion is in lighter ink; and the two lines now run as follows (he having forgotten to cut away the superabundance in the metre of the first):—

"The stori telle; and firste how that Guydo within his boke
 Spekith to Troylus to hymselfe that he loke."

THE ILLUSTRATIONS OF ENGLISH MANNERS, COSTUME, ARMOUR, AND ARCHITECTURE IN THE TIME OF HENRY V THAT ARE AFFORDED BY THE MINIATURES IN THIS GLORIOUS VOLUME HAVE NO SMALL VALUE FOR THE ANTIQUARY AND THE HISTORICAL STUDENT. WHEN ALL THESE VARIOUS MERITS ARE CONSIDERED, IT WILL BE ACKNOWLEDGED THAT THE MERE POSSESSION OF THIS ONE MANUSCRIPT WOULD RAISE THE MOST ORDINARY LIBRARY IN ENGLAND TO THE VERY HIGHEST RANK AMONG THE MUSEUMS OF THE COUNTRY.

48 HORATII CARMINA, small folio.

Superb illuminated MS. upon Vellum, by an Italian calligrapher, 141 leaves, with magnificent borders and illuminated letters, bound in vellum, and enclosed in a morocco case, £280. Sec. xv. (about 1420-30)

The first page contains an extremely elegant border of the interlaced pattern, in the shape of a large E, which occupies three sides of the page, and on the central projection of which the initial M of Mæcenas is wrought in gold. In the lower border there is a shield supported by *amorini* or angels, on which the Morosini arms are painted. Opposite to this a leaf of light green

vellum is inserted, containing a large and finely designed frontispiece in the style of Andrea Mantegna, painted in camaieu gris, and heightened with gold; representing a fawn and a satyr playing on flutes. This frontispiece was added about the end of the fifteenth century and contains the name of Marcantonio Morosini, the Venetian patrician, and patron of Aldus.

Each book or section throughout the volume is illuminated similarly to the first page, with interlaced ornaments in gold and colours. There are written between the lines of the text minute glosses and notes, while the margins are occupied by the commentary of the grammarian Aoron, written in remarkably elegant italic characters.

49 PSALTERIUM ET PRECES CUM CALENDARIO, large folio.

Splendidly illuminated English Manuscript on Vellum, in large missal-Gothic characters, with numerous beautiful borders and initial letters, the first initial B enclosing a very fine **Miniature** (4 inches square) of King David, seated and crowned, playing the Harp; bound in whole red morocco, gilt edges; a magnificent example of old English calligraphy and ornamental art, from the library of the late Owen Jones, and figured on two plates in *Humphreys' Illuminated Books*, £100.

circa A.D. 1430

That this MS. was executed in the South of England, is sufficiently proved by the entry in the Calendar of St. Erkenwald's day (Bishop of London and Abbot of Chertsey) as a major festival, while the special mention in the Litany of St. Swithin, St. Birin, and St. Edith, points to its use in some locality near the junction of Hampshire, Dorset, and Wiltshire. It may therefore be safely assumed that we have here a grand liturgical MS. from the school of Salisbury in the early part of Henry VI's reign.

Mr. Humphreys, writing of this identical MS. observes that "the fine specimen from the Psalter exemplifies the progress and completeness of the style we have previously illustrated . . . and here we see that style carried out with a continuous border, each feature growing out of the other with a completeness of design seldom met with in modern works, and forming quite a study for the ornamental designer of any class. It is a superb example of the period, the relative proportion of solid and open work producing a most pleasing effect of richness and variety."

50 GYRON LE COURTOYS; Cy commence le livre de missire guiron le courtois de boys verdoyant—at end, Fin du premier libure de Guyron le Courtoys, folio.

Most valuable Manuscript of this prose Romance of Chivalry, transcribed in the first part of the XV

Century for a member of the Rohan Family, whose arms are drawn in the large initial letter, vellum, £12.

Sec. xv (circa 1430)

This Manuscript is the more precious, as the printed text of the Romance is said to be a mere abstract of the original work. Paulin Paris speaks in the following terms of the printed editions—"Voilà donc l'histoire des éditions si recherchées et si peu dignes de l'être, du Guiron le Courtois. Quand on les compare aux originaux dont elles n'ont reproduit que le triste squelette . . ." It is unfortunate that the above is only one of three volumes, but even the Bibliothèque Nationale only possessed a single perfect copy.

With regard to the text, there is one important reading which will possibly be considered to vouch for the entire MS. It presents towards the end of the preamble on the third page the following words: "Il veult q cestuy mien livre qui de courtoisie doit estre, soit appelle de *Guiron* pource q sy courtois fu et plus que nul qui onques fust au temps du roy Artus." This is of course what the reading *ought to be*, but P. Paris states that every MS. he had consulted upon this particular point bore the name *Palamedes* instead of *Guiron*.

The romance was derived from Breton legends and compiled in French at the desire of Henry III of England, by "je HELIE DE BORRON, en droit moy et qui pour son chevalier me tiens," soon after the year 1220. He recapitulates at length the circumstances of its composition, his having completed the *Bret* or romance of Tristan, at the request of its author Robert de Borron, his old companion in arms, how the king had been delighted with that work, and had requested him to prepare the present one as a further history of the Round Table and the Holy Grail. This recapitulation of facts and reasons forms what P. Paris calls the "préambule," but none of the copies which he describes seems to have had a very interesting preface (showing from Helie de Borron's own words *en ce royaulme dangleterre*, that the work was done in England), which gives an account of the various Arthur romances and their translators or compilers. "*Maistre Gautier Moah*" is the way in which he writes the name of Walter Mapes.

This preface begins—"Pourceque oysivete est racine et comencement de tous maulx jay considere que entre les autres euvres qui peuvent mener les cuers nobles en vertu, Armes en est la droicte nourrice, et ce avons peu veoir par nos predecesseurs qui en ce royaulme dangleterre Maistre Gautier Moah et maistre Helye de Borron de Lancelot ne se peuvent lasser. De Tristan le Bret y en met ce quen peut estre Maistre Rogier Raoul a mis les fait de Percheval et de ses freres sy au long que plus ailleurs nen fault querre. Pource donques que nul ne sentremet descrire les faitz des bruns ne du bon chevalier Guron le courtois je entreprendray ceste euvre." This is only given as a specimen in which the name Helie is an evident error of the scribe for Robert. Other writers' names are mentioned as contributing to the series of Arthurian stories.

- 51 HORE BEATE MARIE VIRGIS SECUNDUM CŌSUE TUDINEM ANGLIE, cum Calendario, small 4to.

Beautifully written and illuminated Manuscript on Vellum, with 27 full page **Miniatures**, 28 small **Miniatures**, and 29 large and fine *Initials*, all with borders, bound in olive morocco extra, gilt edges, by Bedford, £100. circa 1430

An extremely beautiful example of old English Art, pictorial, ornamental and graphic. It is of the best time and style, and in magnificently fine preservation. The Kalendar and Litany are very full, and there is a small miniature to each month in the Kalendar.

- 52 HORE BEATE MARIE VIRGINIS, et Officia Sanctorum, cum Calendario, small 4to.

Illuminated Manuscript on Vellum, by an English Scribe; containing 24 large **Miniatures**, and as many illuminated borders and initials facing them, and 20 small **Miniatures**, with a large **contemporary Woodcut of St. Antony** impressed on a leaf of vellum at the beginning, just over a dozen manuscript lines of "Oracio beati Antonii;" old English half binding, in a morocco case, £60. circa A.D. 1440

One of the **Miniatures** represents the murder of Thomas à Becket at the altar, and precedes the full office of that saint. The Woodcut prefixed, with its few lines of MS. text, is the only example of such an illustration ever found in an old English MS. The design shows St. Antony, with staff and bell in hand, and the hog behind him springing on his hind feet, with the fire shooting up from the ground in front of and against the saint's mantle. It resembles closely (with some omissions) the block-print No. 329 in the Weigel Collection. (A single leaf, which fetched 100 Thalers.) The Weigel print was assigned to the years 1450-60; but from certain additions in the design, was probably a little later than the one in our English MS.

Some English inscriptions and additions are found on the blank spaces.

- 53 **The Wigmore Psalter.** PSALTERIUM, cum Precibus et Calendario, small 4to.

Illuminated Manuscript on Vellum, by an English calligrapher, several pages decorated with beautiful painted borders, numerous elegant initials, in the first of which there is a **Miniature of King David**, in the original binding mended, enclosed in a morocco case, £36. circa A.D. 1440

On the six blank pages preceding the Calendar, there are

six finely painted Coats of Arms of the Wigmore and allied families, evidently done by the original scribe or some one very near his time. Another page bears the following inscriptions:—

"1535. Rychard Wygmor owythe this boke"—"Thomas Wigmore, Richardi filius ao. Dni. 1565."

- 54 **PECOCK** (Bishop Reginald) Outdrawwt fro þe first pti of þe . . . Donet of Christen Religioñ,

Early English Manuscript on Vellum, finely written *about 1440*

ISIDORE. pese be þe gaderid Couñcels of Seint Ysidre to enforme mā how he schuld fle vicis & use v̄tuis. Considāciōū of a man hisilf, **early English Manuscript on Vellum; with extracts from St. Austin and moral sentences in English verse at the end** *about 1440*

— the two books in one vol. sm. 8vo. brown morocco, £30.

At the end of the Isidore are found some celebrated rhymes, which stand in the present MS. thus:—

"Erthe upon erthe wynneth castels and touris,
Than seith erthe to erthe this is al ouris.
Whanne erthe upon erthe hath biggid up his bouris,
Thanne schal erthe upon erthe suffer sharpe schouris
Erthe gooth upon erthe as molde upon molde,
So gooth erthe upon erthe al glittering in gold,
Lyk as erthe unto erthe never go schuld,
And zit schal erthe unto erthe rather than he wolde."

—and so on through many more lines.

Pecock's curious treatise on moral and religious obligations was intended for poor people who could not buy his larger work, the Donet, and may therefore be rarer than the latter. He uses the word *published* quite in its modern sense in the following sentence:—

"Zit in to the moor eese of the psone pooris in haver & in witt I have drawn this now folewyng extract or outdrawwt fro the first pti of the said Donet, that no psoon cristen growen into discrecyonū of resoū or fewe of hem after sufficient pupplishing of this boke to hem schulde have eny excusatioū for this that thei knowe not the lawe and service of her lord god."

- 55 **HORÆ BEATÆ MARIÆ VIRGINIS**, sm. 4to.

Beautiful Manuscript on Vellum, 46 large and small Miniatures, most of them painted on a ground of the chess-board pattern, every page decorated with a graceful border, in remarkably fine preservation, being as brilliant and clear throughout as though written yesterday, bound in velvet, and enclosed in a black morocco case, £120. *? Troyes, about 1450*

This is a charming volume, in the freshest and finest possible

condition, without a single flaw of any kind to shock the taste of the most scrupulous collector.

The Calendar, the Fifteen joys, and the Seven Supplications, are in French. The first page has an armorial emblazonment, bearing two shields, one of them *gules* with two stars *or*, and a crescent *argent*, the other being the same dimidiated, the new half *azure* with a cock *or*. On the helmet above is written the name *Guillelmus*. This seems to show that the MS. was executed as a wedding present. One of the pictures represents a lady kneeling before the crucified Christ, who is upheld by God the Father. It is evidently a portrait, and very finely painted—in fact the finest piece of artistic work in the book. There are several memoranda on the fly-leaves concerning members of the Lignage and Chatillon families during the seventeenth century from its very commencement. On the last page appears the following note:—"Le 31 Janv. 1727, Monsieur de Corvisier m'a donné ce livre à condition qu'il luy sera rendu après ma mort ce que j'ordonne estre exécuté. Marie Madelaine Morel."

- 56 PALLADIUS de Rebus Rusticis (translated into English verse, perhaps by Dan John Lydgate) 4to.

Manuscript on Vellum, *beautifully written and quite complete, with the exception of the last leaf, bound in rough calf*, £50. *circa A.D. 1450*

An unknown work, yet one of considerable importance in the annals of early English literature, preserving for us an infinite number of words and phrases which are not to be found in glossaries or elsewhere. It is the same seven-lined metre which was used by Lydgate in his life of St. Edmund, and from the age of the MS. may probably have emanated from the busy pen of that industrious writer. There are many archaisms in the language, forms of speech nearly obsolete even in Lydgate's time, but the difficulty of the subject may account for them. The translation is superior in vigour and regularity to most of Lydgate's work, at least it is equal to his best; and we need not hesitate to aver that this volume is an English literary monument of exceptional value and interest.

- 57 HORÆ B. V. M. sm. 4to.

Illuminated MS. on 186 leaves of fine Vellum, *in fine and perfect condition, with eleven Miniatures by a Flemish artist, innumerable initial letters in gold and colours, and nearly every page illuminated with delicately drawn scroll ornaments down the margin, in an ancient olive morocco binding, with a cipher composed of a triangle and 3 circles interlaced* £36. *circa A. D. 1450*

A favourable specimen of Flemish art, glowing perhaps too vividly with gold and bright colours, but exhibiting considerable skill in the drawing of figures and the disposition of draperies.

The Calendar and the headings are in rude French. The topographical origin of the volume is ascertained by the language, and by the names of S. Walri, April 1 [Walericus, or St. Valery of Ponthieu]; S. Ghuillain [Guislain of Hainault]; and S. Piat [of Tournay]. Besides these, there are SS. Winnoc, Omer, Aubin, Bertin, Lambert, Offran [Wulfran], Quentin. We find such curious spellings as Magriete for Marguerite, and Bietremieu for Barthélemi.

58 HORÆ B. V. M. sm. 4to.

Exquisite Manuscript upon Vellum, *illuminated for a member of the house of Maugiron in Dauphiné, with 12 beautiful Miniatures size of full page, within elaborate borders of flowers, and a profusion of initials, all finely painted in gold and colours by a French artist, in a high state of preservation, the coats of arms of the Maugiron and Boissat families in Dauphiné painted in the borders of the miniature representing "Maria kneeling before the Saviour," old English blue morocco, gilt borders and ornaments on the sides, gilt edges, lettered on the back in English "MASS BOOK;" from the Library of the Marquis of Hastings, £50. about A.D. 1450*

The Calendar and some of the Rubrics are in French.

59 [CICERONIS ORATIONES.] Marci. Tullii. Ciceronis. clarissimi. oratoris. Oratio. de. Imperatore. diligēdo. incip. feliciter, large folio.

MS. on Vellum, *with capitals elegantly illuminated in the interlaced Italian style, 227 leaves, hf. bd. from the Didot collection, £30. about A.D. 1450*

From the style of the writing, one would judge that the MS. was copied from a codex of the tenth century. There are occasional blanks, which show that the scribe was unable to decipher a few words of his original, and an irregularity in the lines, from which it would appear that he endeavoured to copy it line for line. The contents of the MS. are as follows:—

1. De Imperatore deligendo (Pro Lege Manilia); 2. Pro. T. Annio Milone; 3. Pro Cn. Plantio; 4. Pro P. Sylla; 5. De Aruspicum responsis; 6. De Provinciis consularibus; 7. Pro M. Celio; 8. Pro L. Cornelio Balbo; 9. In Vatinius testem; 10. Pro. P. Sextio; 11. Pro Domo sua; 12. Ad Equites romanos priusquam iret in exilium; 13. Post Reditum, in Senatu; 14. Oratio qua populo gratias agit; 15. Pro M. Marcello; 16. Pro Q. Ligario; 17. Pro Rege Dejotaro; 18. Pro A. Licinio Archia; 19-22. In L. Catilinam; 23. Pro P. Quinctio; 24. Pro L. Flacco; 25. Crispi Sallustii Oratio in M. T. Ciceronem; 26. M. T. Ciceronis Responsio (Apocryphal); Pro A. Cluentio.

60 HORÆ BEATÆ MARÆ VIRGINIS, CUM CALENDARIO,
Fine Manuscript on Vellum, *with floreated border*

to every page, 19 **Miniatures**, and numerous CAPITAL LETTERS, all richly illuminated in gold and colours, purple velvet, gold edges, with solid gold clasp, elegantly chased, £21. Sec. xv

61 **The De Grey Prayer Book.** HORÆ B. MARIE VIRGINIS cum Calendario, small 4to.

Beautiful illuminated Manuscript on 229 leaves of Vellum ($8\frac{3}{4}$ by $6\frac{3}{8}$ inches), executed by an English artist about the year 1450, for some member of the noble family of De Grey of Ruthyn. It contains 26 large **Miniatures** surrounded by borders, the size of the page, and 20 or more smaller ones, of angels, saints, &c. besides large and small initial letters finely illuminated in gold and colours. The Calendar has besides 24 illuminations representing the occupations of the month and the signs of the Zodiac.

In a very fine binding of the 16th Century, gilt edges, sides covered with gold tooling, having the Crucifixion stamped in gold in the centre of the obverse cover and the Annunciation on the other, enclosed in a morocco case, £120. Sec. xv (about 1450)

This is a remarkably fine specimen of English art-work in the fifteenth century. The miniatures and the borders are equally beautiful—a combination of very infrequent occurrence; and it is visible even to the most untrained eye that only an artist of high order working for a wealthy patron could have produced such a book. The arms of De Grey of Ruthin, Bonville, Astley, Hastings, and other noble families (all related by blood or marriage to each other), are painted on the lower margins of various leaves towards the end of the volume; and in the Calendar, under the date of the 14th March, the death of Lady Elizabeth Grey, wife of John Grey of Blisworth, is recorded in a handwriting of about the year 1500.

62 **South German Art before Wohlgemuth.** BELIAL.

Daz Puch daz da betracht ob Ihs Marien sun daz recht hab behabt da er die hell un' die tiefel hat beraubt an dem tag da er für alle menschen die mart' gelitte' hat, sm. folio, 70 leaves, neat old German MS. on paper, with 35 large and spirited Drawings, coloured and illuminated with gold, stamped Dutch vellum, £100.

Anthonijs Rüttel de Pairmenchingn hoc scripsit domino suo Gabrieli Müller, ho. tempore scriptor suus, 1450

An extraordinary religious Romance, composed towards the

end of the fourteenth century, in Latin, and translated afterwards into most of the European languages. The above interesting MS. seems to be the prototype of the earliest printed German version, which appeared about 1462, previously to the publication of the first Latin edition. The work has been considered by some to be the grotesque creation of a coarse mind; by some to spring from the blasphemous ideas of an impious one; and by others, to be the production of a far-seeing Reformer. However it be, the book was placed upon the Index Expurgatorius, although the author died in the enjoyment of his archiepiscopal functions.

The plot of the story is, that Belial pleads before King Solomon in an action against Christ (represented by Moses), for having by improper and illegitimate means defrauded Lucifer of certain souls, his rightful property. The two advocates are sworn *on the gospels* to speak the truth "gerechtlich und aun gefär;" but the champion of Heaven is inferior to his opponent in argument and ability, and even in courtesy.

A curious feature of the work is that it follows exactly the whole form of process in the Ecclesiastical Courts, from the first citation to the final Judgment on Appeal, and is at the same time the earliest known record of such proceedings.

The drawings in the second MS., thirty-five in number, are of no common order; in design and execution they recall some of the best productions of Wohlgemuth, who was, however, yet too young to have executed them. They are perhaps due to the hand of the scribe, and if so, they entitle the name of Anton Rüttel or Riedel to rank as first on the list of the many artists of that name.

These illustrations, forming as they do a dated and signed example of the early Suabian school, are an important contribution to our knowledge of the Art-History of Germany.

- 63 GALYEN and YPOCRAS, Mayster WILLIAM SOMERS, and Sire THOMAS VEZIAUNT. Now it is to know the names of the bokes that bien ywryte and contyend in this volume the which bokes Galyen & Ypocras han ymade and other maysters alsz, stout small folio.

Early English Medical Manuscript on Vellum, bound in brown morocco and enclosed in a morocco case, £70.

Sec. xv

The first boke is yclepyd A . . of diuers medicines; Spectacle of Medicines; The Experimentes of Alisaundre; Pomum Ambre that speketh of Oymentes; Experimentes of Galiene, and ate the heved he wille begynne; Experimentes of a wyse man that was yclepid Rusticus, the which experimentes Mayster William Somers proved be fele tymes—at end: this medicine is proved be a nobil man Sire Thomas Veziaunt; Experimentes of Parise the Abbote that was sometye of Seynt Marc; Vertues of the Egle that is Kyng of alle Fowles; a booke that is clepid Liber Rotuli; Experimentes of Cophon the Leche of Salerne; Secreta Ypocratis; Experimentes of Rusticus.

The greater part of the MS. relates to matters of sexual import, for which it contains a large number of singular receipts. It would seem from this book that the *lues venerea* was known in England long before the discovery of America.

There is the drawing of the anatomical man, occupying a full page near the beginning. On the last leaf there are drawings of two plants, and underneath one of them the following inscription: "Erbyne is my name, and whoso bereth me aboute the nek he shal noght drede no maner goute."

- 64 OFFICIUM BEATE MARIE VIRGINIS secūdūz curie [*sic*] Romane ecclesie (cum Calendario), 12mo.

Illuminated Manuscript on Vellum (*the Rubrics and a few prayers in Italian*), with BORDERS, CAPITALS, and 28 elegant MINIATURES, painted in gold and colours by an ITALIAN MINIATORE, purple velvet, gilt edges, £20. ? Florence, about 1450-60

The beautiful miniature prefixed to the Burial Service represents the entombment of the Three Holy Kings at Cologne, by Frederick Barbarosso. The foremost of the crowned figures wears a red beard, and seems to be addressing a cleric, who may represent the Archbishop Reinhold, to whom the Emperor transferred the relics. The Rhine, with hills and castles on its bank, is in the background. The date may be conjectured from the entry of St. Bernardin of Siena, who died in 1444. The office of Saint Ludovicus, Bishop of Toulouse, but buried at Marseilles, is in the *Proprium Sanctorum*; which might be an argument for the Neapolitan origin of the MS., that Saint being claimed by Naples as well as Provence. There is an escutcheon on one of the leaves: a shield parted in half, the right *gules*, with three bars *argent*, the left *gules*, two pales *argent*.

This appears to be a combination of the arms of two Florentine families: Pulci and Tedaldini, perhaps on the occasion of a marriage.

- 65 THE STATUTES OF THE STAPULL from Kynge E. the threde anno primo unto the xxxvith yere of Kynge Henry the Sixt, small 4to.

MS. on Vellum, bound in brown morocco extra, gilt edges, £10. 10s. about 1458-59

A valuable digest or compendium of all the Laws and decrees relating to the Export of staple goods from 1327 to 1457. These are matters that seldom thrust themselves upon the knowledge of the professional historian, but which are nevertheless of great value and importance. Perhaps this digest was drawn up for the government of Edward IV when he first took the crown and hoped to keep it. However that may be, the MS. contains details of considerable interest for the History of English Trade and Commerce.

- 66 HORÆ. Hier beghynē onser lieū vrouwē getidē in duytschē, 12mo.

Manuscript on Vellum, with illuminated borders and initials, ornamented with 3 very early Woodcuts, painted in gold and colours in imitation of genuine miniatures, red velvet, gilt edges, with engraved silver clasp and corners, a great curiosity, £21. Sec. xv

Written about A.D. 1460, probably in Utrecht, as we may judge from the style of the MS. and its decoration, and the name of St. Odolf in the Calendar, 12 June. The woodcuts, which, however have been so painted over that only the first illustration (St. Sebastian's Martyrdom) is at once patent as an engraving, must have been amongst the earliest illustrative productions of the Art. They were inserted in the book, probably to supply the absence of hand-painted miniatures, as an easier and less expensive process.

- 67 HEURES GOTIQUES, sm. 4to.

Illuminated Manuscript on Vellum, 160 leaves, with seven large and several small Miniatures, a profusion of capital letters, and every page illuminated with borders painted in gold and colours, bound in red morocco, gilt edges, by Padeloup, £28.

? Tournay, about 1460

The Calendar and the Rubrics are in Walloonish French, but there are no French prayers in the volume. The MS. has been in the hands of several noble possessors since the year 1577, when it belonged to the Saingénois family. The notes of various owners are found on the fly-leaves.

The prominence assigned to St. Piat in the Calendar and Litany enables us to refer the MS. to Tournay or its vicinity. It was written after the canonisation of Bernardin of Sienna, who died A.D. 1444.

- 68 VERGILII OPERA : Æneis ; Bucolica ; Georgica, folio.

Beautiful Manuscript on Vellum, written by an Italian scribe, with elegant illuminated initials to each book, accompanied by small borders, in gold and colours, brown morocco, blind-tooled, gilt edges, by Thompson of Paris, £60. circa 1460-70

A few contemporaneous glosses written here and there in very minute characters, reveal the ownership of a great scholar. In the twelfth book of the Æneid there is a lacuna from verse 392 to the end, but this circumstance detracts very slightly indeed from the value of the Manuscript, which as a fifteenth-century codex of one of the great world-epics, must always attract the covetous desires of collectors.

69 HORÆ BEATÆ MARIE VIRGINIS, cum Calendario, 8vo.

Beautiful Manuscript on Vellum, ornamented with richly designed BORDERS, INITIAL LETTERS, CAPITALS, 17 Miniatures (seven of which are very large), and the Signs of the Zodiac for the Calendar, all exquisitely illuminated in gold and colours, red morocco extra, gilt edges, £42. Chartres, about 1460-70

This MS. which may rank as one of the best productions of French art, was executed in the diocese of Chartres, probably during the first half or towards the middle of the fifteenth century. The locality of its origin is indicated by the names in the Calendar of SS. Chéron, Aignan, Lubin, Soulenne, and others, but especially by the entry, opposite 17th of October, of "la dedicacion nostre dame de Chrs." The Calendar is in French, but there are no French prayers in the text.

The larger miniatures which occupy entire pages, painted with heavy borders to resemble the frames of pictures, are exquisitely finished and shaded. Most of them are done in Camaieu style, in which brown or blue shading and gold lights form the principal feature. The subjects which are best treated are, Christ in the Manger, the Angel summoning the three Shepherds from prayer, the Assumption of the Virgin, and Bathsheba in her bath.

70 CHARTIER (Alain) POESIES, narrow folio.

Superb MS. on Vellum, 156 leaves, in a splendidly ornamented ancient veau fauve binding, probably done for GROLIER, £200. Sec. xv

This grand volume, in its sixteenth century binding, which, if not executed for Grolier, is quite worthy to rank with the finest specimens of his library, bears the bookplates of many distinguished personages of Lyons, through whose hands it has successively passed. It had previously belonged to the Norman poet and bibliophile, Moisant de Brioux, whose signature appears on the first and last leaves. Three unpublished sonnets by him are added at the end of the volume. The text of this MS. is remarkably correct, while, as is well known, the printed editions swarm with errors; moreover, it contains a number of unpublished quatrains and rondeaux by Alain Chartier. Not all the poems in the volume are, however, of his composition, as has been shown by Paulin Paris, who many years ago made a scrupulous examination of this MS. It is indeed well known that no critical distinction between works by Chartier and his contemporaries, which are always confounded in the MSS., has ever been made.

71 HORÆ BEATÆ MARIE VIRGINIS, small 4to.

English MS. on Vellum, with numerous illumi-

nated initials and a coat of arms several times repeated (parti per pale, gules and vert, over all an eagle with displayed wings, argent), in the original vellum wrapper, in morocco case, £12. 12s. circa 1460-70

There are several interesting additions. On the first page an account of Henry VIII's time, with the names William Gerward and John Walpole. On the second leaf, some leonine verses against monks, etc., a chronogram on the recovery of the crown by Edward IV in 1471, etc. Then follow a Calendar and Almanac dated 1476, and a Calendar of Saints also written in that year, with an inserted entry of the death of Edward IV in 1483. This Calendar gives an impression that the book is of North Country derivation. It also bears the name of English owners in 1610-24.

72 Lorenzo de Medici's Prayer-book. OFFICIUM BEATÆ MARÆ VIRGINIS, 12mo.

An exquisite MS. on Vellum, OF THE BEST PERIOD OF ITALIAN ART, executed either for LORENZO or for GIULIANO DE MEDICI. There are 18 historiated letters, most delicately and skilfully painted and worthy of careful examination. Many of them have borders of very beautiful design and rich colour, in which there are numerous elegant figures of Amorini and Cherubs. The miniature of the Betrayal of Christ is especially remarkable, no less than 12 figures being introduced. Old red morocco binding, enclosed in an olive morocco case, £80. about A.D. 1470

This beautiful volume (measuring $4\frac{1}{2}$ by $5\frac{3}{4}$) is in the most perfect condition, and in the old red morocco binding. The artist's work is marvellously fine, although extremely minute, almost microscopical in treatment. The designs are of original character, and totally different from the stereotyped illuminations in such Prayer Books. They resemble more the illustrations of a chronicle of romance than what they really are; exhibiting a grace of fancy and richness of imagination seldom met with.

The first page contains a miniature representing Christ born in the manger, and is surrounded by a florid border in the lower portion of which is painted a shield with the Medici arms surmounted by a plume of three feathers and encircled by a ring and green garland, with the motto *semper*. This was especially if not solely the cognizance of Lorenzo the Magnificent, but an entry in the Calendar (Aug. 31) of *Sci. Giuliani conf.* in letters of gold, may point equally to his brother Giuliano, as it is not usual to find the festival of St. Julian thus prominently marked as a grand festival. The other miniatures are as follows:—2, Flight into Egypt; 3, the Circumcision; 4, the Adoration of the Magi; 5,

Christ among the Doctors; 6, the Virgin enthroned amid cherubs; 7, the Trinity; 8, the babe Christ on his mother's lap, with angels around; 9, Christ or David struggling out of a morass and looking upwards to the two hands of God extended to receive him, with the first words of the Psalm *De Profundis* written around the edge. (There is a beautiful border to this page with a portrait at foot, which seems to represent Pietro de Medici, at about the age of 50 [*i. e.* in 1466], holding up an escutcheon with the Medici arms); 10, the Kiss of Judas, a remarkable miniature with several picturesque figures in Florentine costume, and a border in which an old man holds a scroll bearing the words "Puer natus est nobis;" 11, Jesus scoffed and buffeted; 12, Jesus condemned to the Cross; 13, Jesus bearing his Cross to Calvary; 14, the Crucifixion; 15, the Descent from the Cross; 16, Mary and her companions at the Sepulchre; 17, Christ Scourged, a beautiful miniature with several figures, and a fine border; 18, a Skeleton rising in his tomb, with a number of living figures around, and a beautiful border on which several skulls are depicted; 19, a Skull within the initial V.

73 HEURES DE LA VIERGE, en Latin, sm. 4to. (8vo.)

Richly ornamented MS. on vellum, illuminated with 13 large and 70 small Miniatures, a brilliant and varied border to every page, bound in old French green morocco extra, gilt edges (? by Padeloup), £50.

Sec. xv (circa 1470)

Of Franco-Flemish execution. The Calendar is copiously bordered with figures of Saints and representations of the months, so as to present a more rich and striking *ensemble* than most of the *Livres d'Heures*.

74 PETRARCHA (Francescho) Trionfi, Sonetti et Canzoni, sm. fol.

Splendid Manuscript on Vellum, with two beautiful borders, 2 historiated capitals containing portraits of Petrarch, and elegant initial letters, all finely illuminated in gold and colours by an Italian Miniature of the first order, the coat of arms of some illustrious family painted at the foot of the first page, morocco, super extra, covered with gold Grolier tooling, gilt gaufré edges, by F. Bedford, £200. about 1470

The sinister half of the shield is *azure*, with a rampant lion, *or*, a sword, *argent*, lifted in his right paw, a fleur de lis in chief, *or*.

75 DITZ MORAULX DES PHILOSOPHES, small folio.

MS. on Vellum, with 20 large Miniatures; and illuminated borders encircling the pages on which the

Miniatures are painted, *bound in red velvet, with silver clasps and a silver shield on the side, £100.*

Fait lan mil cccc lxxiii 1 April (1473)

A book of great renown during the fifteenth and sixteenth centuries, but especially attractive to English collectors as the original of the Dictes and Sayings of the Philosophers, which was supposed to have been the first book printed by Caxton in England, from the translation made by Lord Rivers. (It was at least the first book in which Caxton's name appeared). Guillaume de Tignonville translated the Ditz Moraulx about the end of the fourteenth century, from a Latin original (Dicta Philosophorum) which seems never to have been printed.

Only four MSS. of the French work are recorded by Haenel, which is a sufficient proof of its rarity, and of the value of the present codex. Illuminated MSS. of this kind are infinitely scarcer than the liturgical and religious volumes of the same period in which miniatures are found, and are far more interesting in the character of their paintings. The present copy is particularly remarkable for the illustration it affords of costume and architecture, and of the furniture and interior decoration of houses at the date of its execution. This is revealed by an inscription (copied above) in letters of gold on the testers of the bed depicted in the miniature which represents the philosopher Allaron. The section in which Homer's sayings are described, ends thus :—" Et dist riens nest en ce monde plus vile que mentir. Et na aucuu bien en ung qui est menteur et coustumier de mentir;" after which there is added in a handwriting of the early part of the sixteenth century, "comme Meung alz Pierre de la Vacherye," to which a handwriting of the sixteenth century has subjoined the words, "secretaire du Roy qui discontinue de ce faire."

76 LIBER MISSALIS, SECUNDUM CONSUE-
DINEM SEDIS VALENTIÆ, CUM CALENDARIO,
large folio.

Splendid Spanish Manuscript on Vellum, finely illuminated in gold and colours, the first page of text ornamented with an exquisite Arabesque Border, displaying an escutcheon (gules, three roses, or) supported by flying Cupids, and a beautiful Miniature of the Annunciation richly painted in colours and heightened with gold. Before the Canon of the Mass are **two large Paintings** (12 by 8 inches) of the ECCE HOMO and the CRUCIFIXION, by an EARLY SPANISH ARTIST, admirably executed in vivid colours heightened with gold; the whole volume in astonishingly

perfect preservation, and bound in the original oak boards, covered with stamped morocco, £220.

Sec. xv (1477)

This splendid manuscript was written in the year 1477, as appears from the first leaf of calendar, which commences "In hoc Anno Domini m.cccc.lxxvii est littera dominicalis e ut in cruce." Specimens of Spanish art are excessively rare, and the present MS. is one so remarkably fine and so brilliantly decorated, in the Italian style, which was then followed by the Spaniards, that it would form a specially valuable feature in any palæographical collection. There is, as compared with the Italianesque ornamentation, a more distinctive character in the two large paintings, which are truly imposing works of Art, somewhat in the Flemish style. The face of the mother in the picture of the Crucifixion is an extremely beautiful composition.

- 77 CICERO (M. T.) DE FINIBUS BONORUM ET MALORUM, small folio.

Fine Manuscript on Vellum, with an exquisite interlaced border to the first page, in which are painted figures of angels, birds, and a fawn; and an initial *N* which encloses a **Miniature** portrait of Cicero, bound in green morocco extra, gilt edges, by Lortic, £40.

circa 1470-80

There are several illuminated initials, but nothing in the book can compare with the beauty of the first page and the lovely figures that are so gracefully disposed in the border. These have been attributed to the hand of Attavante himself, and they are indeed worthy to rank as the productions of an exquisite artist.

- 78 LACTANTII OPERA, folio.

Beautiful Manuscript on Vellum, by an Italian Scribe, with rich border and initial letters, finely illuminated in gold and colours, morocco extra, joints, gilt edges, in the antique style by Thompson of Paris, £20.

circa 1480

It will always be interesting to possess an ancient MS. containing the works of "the Christian Cicero." Lactantius combines in himself the double character of an almost classical Latin author and a foremost Father of the Christian Church.

- 79 PSALMORUM LIBER secundum Usus Monachorum Sancti Michaelis Montis Oliveti Ordinis S. Benedicti, sm. 4to.

Illuminated Manuscript on Vellum, by an Italian Scribe, with over 30 delicious **Borders** and

Miniatures, and numerous initial letters, finely illuminated in gold and colours, from the Duke of Roxburgh's library, in an olive morocco case, £300.

Val d'Acona, near Siena, about 1480

A chef-d'œuvre of the most exquisite beauty. The finest specimens of French execution are not worthy to take a place even far beneath it; and indeed the Italian schools have produced few works of art to rival this MS. In each of the miniatures there is a background, in which the glorious beauty of the Italian sky and landscape is vividly empictured. The figures are small but marvellously fine in drawing, colouring, and perspective; the decorative borders are at once rich and pure in taste; and the *tout ensemble* forces even upon the dullest capacity a recognition that work like this could only have been executed by a master-hand, in the very home of Art.

The MS. was probably painted and written for a chief of the order, who may be traced by means of the heraldic emblems that occur in the borders. These are: *azure*, a chevronel between three fleurs de lis, *or*—which seems to be the bearing of the Cinuzzi family at Siena; and a shield *azure* with a bend, *gules*, bordered *or*, and charged with three letters *d*, *or*. This last appears to be the cognizance of the Albergati of Bologna with the three *ds* superadded.

- 80 **MINIATURES** (13) by a South German artist, the forerunner of the "Little Masters;" eight of them **illuminated** in gold and colours, the other five beautifully drawn and shaded, *without colouring*, contained in a Latin Bible, **MS. on Vellum**, defective at beginning and end, £20. (? *Nürnberg*) about 1480

The miniatures are for the most part enclosed in large initials (averaging 3½ inches square) and are, both in style and size, similar to the sets of Bible-prints in the engravings of the "Little Masters." In fact, the uncoloured Drawings are done with so much softness, delicacy, and minuteness, that they have a wonderful resemblance to engravings.

- 81 **CICERO**. M. T. C. Lelius sivs (*sic*) de Amicitia dialogus ad T. Pōponiū Atticum—M. T. C. Cato maior vel de Senectute—M. T. C. Paradoxa, 3 parts in 1 vol. 12mo.

Illuminated MS. on Vellum, in Roman characters, with beautiful borders containing **Miniatures**, and ornamental initials, in the original so-called *Medici* binding, enclosed in an olive morocco case, £75.

circa A.D. 1490-1500

The three initial pages are magnificently decorated. On

thick borders of pale gold elegant garlands of flowers are painted, in the midst of which various figures and medallions appear, the latter in the form of cameos or of busts in white marble on a black ground. The medallions or cameos are all of classical design and spirit; the other figures are like the usual miniatures of the good Italian school. Amongst them is the laurelled portrait of Cicero on the first page. The intitulation of each of the three books is written in gold capitals on a ground of blue, purple, or crimson, and the first few lines following also in gold on a ground of different colour.

There is an escutcheon at foot of the first page, dimidiated *or* and *gules*.

82 OFFICIUM BEATÆ VIRGINIS MARIÆ secundum Consuetudinem Curiae Romanæ, 16mo.

Illuminated Manuscript on Vellum, *beautifully written by a Florentine Scribe, several pages written in gold on crimson and blue grounds, illuminated capitals, borders, and 11 superb Miniatures, CHEFS-D'ŒUVRE of their kind, and evidently done by a master hand, bound in blue velvet, gilt edges, from Sir Thomas Gage's library, £84.*

*In castro Carpi, per Sigismundum
de Sigismondis de Carpo, 1498*

One of the most exquisite productions of the best period of Italian Art. Amongst illuminated Missals and Books of Hours, this little gem must take high rank. Such an example is not easily met with. Some of the pages are written in letters of gold upon a rich lustrous crimson ground; and amongst the border ornaments there are portraits and white busts that seem to be executed after the remains of ancient Roman sculpture. This volume is a marvellous specimen of what could be accomplished for the pleasure of some wealthy Prince in the early days of the Renaissance, when everything that genius could devise was lavished to adorn the luxuries of the great. An escutcheon painted at foot of the first two miniatures is as follows: *or*, with a voided bend, counter-embattled, *azure*, a star of the same in chief and point.

The calligrapher, who was apparently also the miniaturist, deserves to have his name recorded in the lists of Italian artists. He has not hitherto been known to the world, but this volume is amply sufficient to give him a distinguished place among the famous miniatori of the time.

The escutcheon seems to be that of the Sfondrato family of Cremona, and it may be that the artist was commissioned to do his work on the occasion of the birth of Francesco Sfondrato (afterwards Cardinal) in 1494.

83. OFFICIUM BEATÆ VIRGINIS, SECUNDUM CONSUE-
TUDINEM ROMANÆ CURIE, small 8vo.

Splendidly Illuminated MS. on Vellum, *hitherto considered to have been executed for ALEXANDER VI or CÆSAR BORGIA, in old Italian morocco, richly gilt, gilt edges, in a leather case, size 6½ by 4, £280. about A.D. 1500*

MS. of the end of the 15th century, executed by an Italian miniatore of the first order. Written on 222 leaves of vellum of exquisite purity and enriched with illuminated letters on every page. The Calendar, which occupies 18 leaves, is entirely written in gold letters, except the great festivals, which are in blue. To each month is given a miniature displaying the sign of the Zodiac, surmounted by a golden sun, on a deep blue ground. The larger miniatures are 19 in number, and consist of—1. The Annunciation, within a rich border of ornamental design, the figures of the Evangelists at the four corners, and the arms of the prince or noble for whom the volume was painted at the foot. These arms may be thus described: *azure*; a bull passant *argent* surmounted by three fleurs-de-lis sustained *or*. On the opposite page: *azure*; a St. Lazarus cross *or*. 2. Facing this miniature is a page of equal beauty, the centre being a richly designed D, within which is a miniature of the Nativity, the border painted with cameos on black ground, heads of female saints, flowers, angels, &c. 3. The letter D, within which is depicted the Visitation of St. Elizabeth, with fine half border. 4, 5, 6, 7, 8, 9, are large historiated letters of equal beauty, representing the Announcement to the Shepherds, the Nativity, the Presentation in the Temple, the Adoration of the Magi, the Flight into Egypt, the Massacre of the Innocents. 10. A richly decorated page with ornaments, medallions, and amoretti in the border, and in the centre the Virgin and Child in glory. 11. A brilliant miniature of David treading on the head of Goliath, the background a delicately painted Italian landscape, surrounded by a rich border on a gold ground. 12. The Penitence of David, within the letter D, the beginning of the Psalm "Domine in furore tuo" in gold on a bright blue ground, surrounded by a border with three medallions. 13. THE DISCOVERY OF THE TOMB OF THE THREE KINGS OF COLOGNE, the central figure rising in his coffin to address a company of Kings led by a Hermit; the background is a marvel of miniature work. 14. A Requiem, showing within a letter D, twelve figures, the expression of the faces rendered with exquisite skill. 15. Another Requiem sung by eight monks, depicted within a letter V; of great beauty; with an escutcheon at the side, *per fesse, wavy, argent and sable*, like one of the Sforza cognizances. 16. The four Maries and St. John at the foot of the Cross, a brilliant sunlit picture with Italian landscape background. In a compartment at the foot is the Betrayal. 17. A Pietà, the Dead Christ in the lap of the Virgin with the holy women. In a compartment beneath, is Christ before Pilate.

18. The Descent of the Holy Spirit represented within a vaulted Basilica. 19. SS. Peter and John kneeling in attitude of prayer. The Holy Spirit descending on them.

This precious volume is in all its pristine freshness, as clean as on the day when the scribe and miniator had put their last touches to it. A MS. of such singular beauty is very rarely to be seen except in public museums. Opportunities of securing art-treasures of this kind become every day more and more rare.

84 PSALTERIUM DAVIDIS CUM HYMNIS VARIIS (cviii)
thick small 4to.

Beautiful Manuscript on Vellum, by an ITALIAN SCRIBE, richly illuminated in gold and colours, the reverse of the first leaf exhibiting the intitulation: *Incipit Liber Psalmorum, &c. in letters of gold on an azure ground, above and beneath which are winged boys supporting escutcheons, surrounded by laurel wreaths, on which are depicted armorial bearings very similar to those of the MEDICI family (9 Torteaux).*

The Psalms commence on the next page in letters of gold, also on an azure ground, beneath a Miniature of David kneeling in a rich landscape, and playing on a psaltery, his gaze fixed on the clouds in which appears the Almighty bearing a cross with Christ crucified. The elegant border of this page is composed of exceedingly rich ITALIAN ARABESQUES of gold and colours, in which the armorial bearings are also repeated. In this border are also exhibited **8 fine Miniatures** (the Annunciation, 5 small half-lengths of figures of the Prophets, each holding a scroll with a prophecy concerning Christ; Joseph and Mary kneeling with the infant Jesus, and a very elaborate painting of the Day of Judgment). The margins of these pages in letters of gold are painted green, and ornamented with burning branches in gold and red.

The Psalms are divided into 7 Nocturns, at the commencement of each having an elegant border formed of flowers, birds, infants, and golden studs. The volume is further decorated with innumerable capitals alternately in gold and colour. The numerous large initials are also in gold ornamented with burning branches, which no doubt formed the device of the owner.

Old French blue morocco, gilt edges, the back full gilt and ornamented with armorial bearings (a fox passant, a French regal crown between two mullets in chief), in an olive morocco case, £275. about A.D. 1500

Attributed by a competent authority to Sinibaldo of Perugia (a scholar of Pietro Perugino) who was painting at Gubbio near Urbino towards the year 1520.

85 OFFICIUM BEATÆ VIRGINIS MARIE secundum Usum Romanæ Ecclesiæ, cum Calendario, 12mo.

Illuminated Manuscript on Vellum, with 11 beautiful Miniatures within ELEGANT BORDERS and numerous CAPITAL LETTERS, all FINELY PAINTED in gold and colours by a French artist, olive morocco, dentelle borders, silk linings, gilt edges, by Derome, £60.

Written probably at Auxerre or Bourges, about A.D. 1500

A very elegant specimen of late French work, equally attractive in the delicacy of its miniatures, the florid brightness of its borders, the elegance of its calligraphy, and the tasteful character of the binding.

Sec. XVI.

86 CRONICL O WECH OESOEDD : History or Chronicle of the World, in Welsh, in a modified Gothic character, very thick folio.

Manuscript on Paper, some leaves wanting, and others misplaced by the binder; formerly in the possession of the renowned Antiquary, Edward Lhwyd, whose autograph is on the fly-leaf, and afterwards in that of Sir John Sebright, rough calf, £20. 1500-60

The first part of this "Chronicle of the Six Ages of the World" was executed in the early part of the sixteenth century; the remainder was done about 1560. The actual matter of the history comes down to the beginning of the 12th century, but there are marginal allusions and dates which prove at what time the book was written. The beginning is also wanted which contained the early fabulous accounts of Greece—an immaterial loss. Considering the excessive rarity of Welsh MSS., and the nature and fine execution of the present one, we may unhesitatingly pronounce it to be an article of very considerable value. There are some long notes on the subject by Sir Samuel Rush Meyrick, written on the fly-leaf.

87 Miniature.—ST. CATHERINE IN THE TEMPLE.

AN EXQUISITE EXAMPLE OF THE FAMOUS MINIATURE GIROLAMO DAI LIBRI, representing St. Catherine of Alexandria before the doctors and a crowd of people. The scene is within a temple supported by columns. The faces and figures of the seventeen principal persons represented are finished with the most accomplished skill, to which no reproduction or description could do sufficient justice. The brilliant harmony of the colouring can scarcely be imagined. The triumph of the whole piece is perhaps the group in the gallery, consisting of fifteen heads perfectly, yet almost microscopically finished. At the foot of the centre pillar is the signature of the artist, "Ieronimus f." Size $7\frac{3}{4}$ by $7\frac{1}{8}$. *Neatly mounted in a gilt frame, £250.*

about 1520

Specimens of the work of Girolamo are rarer and more beautiful than even of Giulio Clovio. Nothing like the above painting has ever appeared for sale in England; nor is likely to be met with in the future. It is emphatically *a thing of beauty*—to borrow the trite quotation from Keats; and there are few who could look upon the lovely harmony of its colouring without a thrill of sensuous delight and satisfaction. Girolamo was born in 1472 and died in 1555; the above painting was perhaps executed *nel mezzo del cammin* or soon afterwards.

88 GEBET-BOEK, ende GHETIJDEN ONSER VROUWEN, small 8vo.

Illuminated Manuscript on Vellum, with 44 exquisite Miniatures, in the Italian style, enclosed within architectonic borders, and an immense number of illuminated initials, bound in olive morocco extra, gilt edges, by Bedford, £40. *circa 1530*

A peculiarity of this fine MS. is that Christ is represented throughout the miniatures as a man with black hair. The richness of the colouring, the elegance of the figures, the freedom and vigour of the designs, indicate that the painter was an Italian, or had learned his art in Italy. The miniature which illustrates the seven Dolours contains, in addition to the centre subject, seven smaller pictures in camaieu, seen like visions in the background. The book is full of the Prayers for which Indulgences were granted, the last of them being the daily Prayer of the Emperor Maximilian I.

89 HORÆ. *On folio 27 : Hore beatissime virginis Marie secundum vsum romane ecclesie, 18mo.*

Illuminated MS. *in 146 leaves of the finest and thinnest vellum ; with 16 large and 3 small Miniatures, executed by a French painter ; combining the excellencies of Italian and Flemish art, and displaying a mastery of minute design and harmonious colouring which is rarely to be found, blue morocco extra, in a blue morocco case, £120.* Sec. XVI

This perfect gem was formerly in the library of the Rev. Theodore Williams, whose arms and cypher are impressed on the sides of the binding. From his hands it passed into those of M. Didot, at whose sale last year I bought it. It is one of the most beautiful specimens of calligraphic and ornamental art which I have ever seen. The artist has managed to blend the different characters of Flemish and Italian art, the careful and elaborate drawing of the former school and its bold use of gold being skilfully softened with the chromatic sweetness and delicacy of the latter. The effect is charming.

The subjects of the 16 larger miniatures are as follows :— St. John in Patmos ; Jesus made captive ; the Annunciation of the Virgin ; the Visit of St. Elizabeth ; the Nativity ; the Warning to the Shepherds ; the Adoration of the three Kings ; the Presentation in the Temple ; the Flight into Egypt ; the Death of the Virgin ; the Crucifixion : the Descent of the Holy Ghost ; King David sending Uriah to the War ; Lazarus recalled from the Dead ; the Trinity ; the Dead Christ on his mother's lap. The arms of the Hurault de Cheverni family are painted on the lower margins of three pages. This might have been on the occasion of the birth (in 1528) of the future Chancellor of France.

90 DIURNA OFFICIA ECCLESIAE ROMANÆ, cum Calendario, 16mo.

Illuminated MS. on Vellum, *elegantly written in a minute Roman character, with 40 beautiful Miniatures, 12 of them being full-page size, the others small, but painted with equal care, bound in old French calf, with the arms of the celebrated Cardinal de Bérulle, £40.* ? Paris, about 1530

An exquisite specimen of Renaissance Illumination, executed, as we may conjecture, from the commemoration-services and miniatures of St. Roch, St. Denys, and St. Geneviève, in Paris. It has been described as the Offices of Cardinal de Bérulle, but the little volume was certainly written about fifty years before his birth. Its present binding, which bears his arms, is not older

than 1750 ; but there can be no reason to deny that the book had been in his possession, and preserved in his family until it needed rebinding. A few of the rubrics are in French.

91 PORTOLANO.

Three large Manuscript Maps, 22 inches by 15, coloured and illuminated, mounted on thick paper and folded in folio form, bds. £10. circa 1530

This valuable MS. delineates Maritime Europe, with the seas, islands, and coasts, thus including the shores of Africa and Asia ; and also exhibits the "Ocean Occidental" with the Azores, the Madeiras, and the Canary Islands. The date of the MS. is fixed by the cross which appears on both the islands of Rhodes and Malta, by which it must be concluded that the Knights had but lately removed to the latter island ; and by the cross also marked on the isle of Scio, which shows that its surrender by the Venetians to the Turks, in 1540, had not yet taken place. The double-headed eagle which surmounts the crown over the Spanish arms shows that Charles V. was still on the Imperial throne.

92 PORTOLANO.

Manuscript on Vellum, by an Italian, containing 14 curious maps (5 of them including details of AMERICA) executed in colours, heightened with gold, every page surrounded by an arabesque border in gold, red morocco extra, gilt edges, by Petit, £31. 10s.

(Venice or Genoa, 1550)

This is a Hydrographic Atlas of the World, and its age is shown by the Western outline of the two American continents being given, with names upon them, and by the delineation of California as a peninsula with the "Mare Vermiglio" between it and the mainland. On the map in which Eastern Europe and North Africa are delineated, we find these words written close to the Isthmus of Suez : "Il disertò che passo il gran Turco Sultan Selim par andar al Cairo"—a piece of information which would probably first become embodied in Venetian maps about 1520. The Atlas cannot well be much later than 1550, because of its defective and erroneous delineations of Eastern Asia, which are much behind the knowledge that appears in other parts of it.

Folio 1 : an Escutcheon, probably *argent* with bend *gules* in the midst of a mass of beautiful arabesque decoration in gold ; 2, 3 : a celestial Globe with the Signs of the Zodiac and a set of tables ; 4 : a picture of the Signs of the Zodiac and the Elements ; 5, 6 : map of the two Hemispheres, in distinct circles ; 7, 8 : map of the World on a plane projection ; 9, 10 : map of the World in five sections ; 11, 12 : map of Europe ; 13, 14 : Western half of the Mediterranean with the adjacent countries ; 15, 16 : Italy and the Mediterranean, with pictures of Venice and Genoa ; 17, 18 : Spain and the Coast of Barbary ; 19, 20 : Eastern half of the Mediterranean, and the adjacent countries ; 21, 22 : the Black Sea

and the surrounding countries; 23, 24: Southern Africa and Southern Asia; 25, 26: Africa and South America; 27, 28: New Spain, Central America, Tierra Firme, and the extreme south of South America.

II.—MANUSCRIPTS AND DRAWINGS,

Sec. XVII—XIX,

In Alphabetical Arrangement.

- 93 **America.** BUCCANEERS' ATLAS, *entitled the South Sea Waggoner.* A description of the Sea Coasts in the South Sea of AMERICA, viz. from the Port of Acapulco to the Straights of Lemaire; it being here following described at large in 130 perticular Draughts showing all the Ports, Harbours, Anchorings, Islands, Soundings, Rocks and Daingers in the Distance afore-said by WM. HACK, roy. folio, *the Original Drawings, charts and views coloured, old red morocco, gilt edges, with letters S.S.C. (South Sea Company) stamped in gold on front cover, £72.* *about 1690*

This extremely valuable and important collection of coloured charts appears to have been purchased by Sir James Bateman, for the South Sea Company, from Wm. Hill, whose autograph letter dated 3rd Dec. 1711, respecting the work, is prefixed. In that letter the book is thus described: "There is a large laborious ornamentall guilt booke of mine with a redd cover in your Office att Broadstreete, called the South Sea Waggoner, full of curious Mapps and Platts of ye South Seas, being ye long experience of ye FAMOUS BUCKANERE Capt. Barth. Sharpe and of an antient French Captain that hee tooke with his Booke, Mapps and Papers, who had used those seas 70 yeares, being all in the said Booke composed and depicted by one Captain William Hack deceased, of whom I about 18 years ago purchased the said booke and paid him £70 for ye same &c."

This great curiosity ought to be secured in a Public Library. Apart from its geographical interest, it is a valuable memento of that grand speculative failure and historical event—the South Sea Bubble.

Captain Hack seems to have been out with Captain Sharpe; and, apparently, in a position of command, to judge from the observations that are scattered through the book. The sailing directions, derived from experience, must still be of very great value, and it is probable that the Admiralty charts might be corrected in numerous details from the maps of Captain Hack. Interesting facts concerning the cruises of Sharpe and others are

written here and there on the margins of the charts, by which the work known as the History of the Buccaneers may be valuably illustrated and supplemented. Hack published in 1699 a collection of Voyages, which was incorporated in the later editions of the History of the Buccaneers, but the maps in the above volume were never published.

- 94 **America.** GALVEZ (José de) INFORME GENERAL que de real orden instruyó y entregó Don José de Galvez, siendo Visitador general de este Reyno, al Virrey D. Antonio Bucarely y Ursua, 31 Diciembre de 1771, sm. folio, *MS. an official copy made in 1783 from the original in the Archives, with the official stamp on every leaf, hf. bd.* £7. 10s. (? Mexico or Madrid), 1783

This valuable State paper was prepared for the secret instruction of the Viceroy and his successors in the due administration of the Government, to enable them to secure just imposition of taxes, the verification of revenue receipts, and to control the entire financial system of the Mexican dominion. The Marques de Sonora, better known as Don José de Galvez, is said by Aleman to have created the "Board of Trade" ministry in Mexico, and the historian goes even so far as to attribute all the material and commercial prosperity of the country to that statesman. One chapter of his work is devoted to California and Sonora. The Emperor Maximilian caused twenty copies of this Informe to be printed in 1866, but without the additional documents also signed by Galvez, and dated as late as 1778.

- 95 **America.** CUMANA. Prevenciones correspondientes a la situacion de algunos lugares de las costas de CUMANÀ, CARACAS, VENEZUELA (*sic*) i Santa Marta, Cartagena, Tierra Firme, Veraguas, y Costa Rica, con Derrotas varias para la Havana, la Nueva España, Buenos Ayres, etc. folio, *MS. on paper, 678 pp. bound,* £12. *Sec. XVIII*

UNPUBLISHED and VALUABLE GEOGRAPHICAL EXPLORATIONS, containing details concerning the northern coasts of South America which have not yet been embodied in any of the general or special works upon the subject. It was evidently drawn up for the use of the Spanish Colonial government.

- 96 **America.** THE SOUTH SEA WAGGONER, showing the making and bearing of all the Coasts from California to the Streights of Le Maire, done from the Spanish Originall by BASIL RINGROSE [*the Buccaneer*], oblong small 4to. UNPUBLISHED MANUSCRIPT, containing 106 Draughts and Maps in coloured inks of the Bays, Gulfs, Islands, Ports, Coasts, etc. in the South

Sea, with their Latitudes, Productions, Physical Features, etc. old calf, £10. 10s. (*written between 1680-85*)

Basil Ringrose, the author of this valuable MS., was one of the Buccaneers, and has left a narrative which is usually incorporated with Esquemeling's History of their Exploits. He was the companion of Captain Sharpe, in his voyage for the discovery of a New Passage into the South Sea (1679-81), and the draughts in the above volume are partly the results of personal observation.

Dampier relates that his "ingenious friend Mr. Ringrose" was killed February, 1686, by the Spaniards whilst the Buccaneers, commanded by Captain Swan, were carelessly removing their booty from SANTA PECAQUE, a Spanish-American town on the Pacific Coast, which they had taken.

- 97 **Armorial.** [CAMDEN W.] HISTORICAL ARMO-
RIAL OF ENGLAND, folio, MS. on paper, appa-
rently in the handwriting of Camden, containing 510
coats of Arms, neatly executed in colours, beginning
with William the Conqueror and ending with two
different emblazonments of James I, all the royal
shields being in very large size, hf. bd. £12.

(1591-1603)

A valuable MS. evidently planned and compiled as a work for use, reference, or publication, not merely as a collection of stray coats of Arms. The arrangement is chronological, so that from reign to reign one can see the names and escutcheons of the nobility of the time; with genealogical and other particulars added briefly in almost every instance. The body of the book was evidently compiled while Lord Burleigh was still alive, therefore in or before 1598; and the two coats of Arms for James I were undoubtedly done in the year of his accession.

- 98 **Cornwall.** Letters and Memoranda of various kinds,
relating to Cornwall, or written by Cornish hands,
£5. 1585-1820

"Note of the charges in transportinge of 300 soyldiards into Ireland by vertu of letters from the . . . Privy Counsell unto William Treffoy and John Raishligh," about 1590. Receipt signed by Richard Arundell, governor of Pendennis Castle, 1661, for moneys paid for maintenance of troops. Papers signed by Sir F. Vyvyan and Edward Hoblyn. Major John Shapley's Letter to the "Maiors, Baylives, etc. and all other his Maties officers," dated 27th May, 1630. Letters to and from Lord De Durstanville, in the early part of this century. William Mohun's signature as Justice of Peace to an attestory document dated 1585.

There is also a printed broadside which must be extra-ordinarily rare. It is "the humble Petition of the Gentlemen, and other of the Inhabitants of the County of Cornwall" to the High Court of Parliament. It is "published by I. B. Gent." without

date, but was evidently printed in 1641, and breathes the patriotism of a Cavalier who begs the Parliament not to break with the King. This is probably the first production of the press in Cornwall.

- 99 **Drawings.** **Candia.** BASILICATA (Francesco) Città, Fortezze, Castelli, Siti forti, Spiaggie, Porti, e Redoti del REGNO DI CANDIA, folio, *with 53 beautifully executed pen and ink drawings, old tree-marbled calf, gilt edges*, £10. (*Candia et Venezia*, 1614-26)

A volume of considerable interest at the present time. The drawings are like maps, arranged as bird's-eye views, and give representations of the chief fortifications and strong places by which the Venetians held the island, with well-defined pictures of the natural characteristics of the land, so as to form excellent military plans. To judge from the frontispiece on title and the general style of the work, it was probably meant to be engraved, but State reasons would undoubtedly have prevented the artist's patron (whose name is carefully erased from the title) from carrying such intention into effect. The plans were however used by Marco Boschini, who published a set of Candian engravings in 1651 while the Venetians were making their final struggle to hold Candia against the Turks.

- 100 **Drawings.** **Dante.** DRAWINGS (49 Italian) in watercolours, illustrating the *Divina Commedia*; *with 6 engraved portraits of Dante mounted on drawing paper*, in a vol. folio, *red morocco extra, joints, silk linings*, £8. 8s. (? 1700)

These fine water-colour Drawings have never been engraved, as they deserve to be. On one of them appears the initial G, beneath which some one has written the name Gaetano Zompini da Nervesa. If this be really the artist's designation, it ought to be rescued from obscurity. There is true power, skill, and imagination, in his designs for Dante. The volume is from Dominic Colnaghi's private collection.

- 101 **Drawings.** **LATILLA** (Eugenio) CARTOONS in outline illustrative of the Gospels, with illuminated Text, *unique copy with the 27 large illuminations, beautifully executed in gold and colours by the artist, half red morocco gilt, gilt edges, present from the artist to Mrs. Trollope*, £5. Florence, 1848

A beautiful book, but curious as showing how much the highest flight of a modern illuminator, however skilful and ingenious, falls short of the work of book-illustrators in the fifteenth century.

- 102 **Drawings.** **PENNY** (William). **Holland** (Sir Richard) **Buke of the Howlat** (in Verse) edited (with a valuable historical preface) and presented to the Bannatyne Club

by David Laing, **PRINTED ON VELLUM in black letter, UNIQUE**, *with MAGNIFICENT BORDERS AND VIGNETTES, exquisitely illuminated in gold and colours, by William Penney of Mid-Calder, A BEAUTIFUL SPECIMEN OF THE ARTIST'S SKILL, green morocco super extra, £125.* *Edinb.* 1823

This allegorical Scottish poem was written about 1453, and preserves many peculiarities of ancient English metrical composition which were already obsolete. It is largely devoted to the expression of eulogies on the house of Douglas—"the lineage of the Bleeding Heart;" and has therefore been supposed to embody a satire on the King, James II, who had slain Earl William, and with whom the Douglasses were at feud.

The name of the artist, William Penny, is almost unknown, but by the few who have seen his performances he is recognized as an extraordinary genius. Both in fancy and in execution, the drawings with which he has embellished "the Howlat" are exquisitely perfect.

- 103 **Drawings. Views in Cornwall.** A collection of 14 exquisite Water-colour Drawings, by THOS. HART, F.S.A., executed in the year 1871, and depicting fourteen of the most picturesque and beautiful spots on the coast of Cornwall, *mounted on cardboard and sunk within gilded framework, each painting measuring on the average 10 in. by 6½ in. fastened on guards and bound in an oblong atlas 4to. volume, full russia extra, gilt edges, with clasps, in a black leather wrapper, £50.*

1871

The following are the names of the subjects:—1. Pollrean and the Lizard Lighthouses; 2. Kynance Cove, Lizard; 3. St. Michael's Mount; 4. Cadgwith Cove; 5. Armed Knights, Land's End; 6. Prae Sands, Wreck of the Barque Gresi; 7. Cape Cornwall, Land's End; 8. Kynance Cove and Lion Rock, Lizard Head in distance; 9. Watergate Bay, Newquay in the distance; 10. The Land's End; 11. Gunwalloe Church and Cove; 12. The Lizard Lighthouse from Household Bay; 13. Cawsand, near Plymouth; 14. Steeple Rock, Kynance.

- 104 **Drawings. Views in Hampshire and the Isle of Wight:** A SET OF 32 CLEVER DRAWINGS IN WATER COLOURS to illustrate the HISTORY and ANTIQUITIES of HAMPSHIRE, including Roman, Saxon, and Mediæval remains found in the County of HAMPSHIRE AND THE ISLE OF WIGHT, by FAIRHOLT, BARTLETT, ALLOM, BRANDRARD, CORBOULD, &c., *mounted on cardboard splendidly bound in one vol.*

impl. folio, *blue morocco super extra, gold tooling, leather joints, gilt edges*, £63. *circa 1850-60*

These are the original Drawings which were executed for the illustration in Woodward's History of Hampshire. They form a charming collection of English Water-colour Landscapes.

- 105 **Drawings.** WILSON'S (W.) Thirty-four Water-colour Drawings of Remains at Melrose, Dryburgh, Jedburgh, and other places in Scotland made famous by Sir Walter Scott, oblong 4to. *red morocco extra, with joints, silk linings, gilt edges, by Hering, from the library of George IV, with his arms on the sides*, £15.

These drawings are taken from the most beautiful examples of ancient Scottish Architectural Carvings extant in the Abbeys of Melrose, Jedburgh, Pluscarden, and Kelso, the High Church of Edinburgh, Glasgow Cathedral, and Linlithgow Palace. They were made for a picture painted for Colonel Rutherford of Egerston. The binding alone cost £6 6s.

- 106 **Ireland.** A Book containing all the Provinces, all the Counties in each Province, all the Baronies in each County, and all the Parishes in each Barony throughout ye Kingdom of Ireland, small folio, *beautifully written MS. 108 pp. ruled with red lines, old calf, with the book-plate of Dean Jeremiah Milles, and previously in the possession of Dr. Thos. Milles, Bishop of Waterford*, £2 5s. 1686

- 107 **Irish MSS.** O'DONOVAN (John) Descriptive Catalogue of the Irish Manuscripts in the library of Trinity College (Dublin) 4 vols. small 4to. *MS. a transcript made by E. N. S. from the unpublished Original, bound in roan*, £10. 1851 (*circa 1864-78*)

A labour of considerable value, in which the contents of the MSS. are detailed, and which is illustrated with historical and other extracts from the various works described. Additional notes made in the original by Dr. Todd and Eugene O'Curry are also transcribed in this copy, in which a clever pencil-portrait of Dr. Todd is inserted by the copyist.

It is surprising that the authorities of Trinity College have never taken the trouble to print this catalogue, the importance of which must at once be visible to every one connected with the study of Celtic Literature and Antiquities. Dr. O'Donovan worked upon it from 1836 to 1851.

At the end of the catalogue some further papers are added from the proceedings of the Royal Irish Academy, etc. concerning the proposed publication of Irish texts,—the *Tain bo Cuailnge* and other Works.

- 108 **Padua.** DELL' EDIFICAZIONE di Patalamia al Monte Rosso, poi chiamata PADOVA, con la narratione delle cose piu notabili di essa e delle sue Famiglie. Industria et diligentia ALEXANDRIA DOTTI DE DAULIS, sm. 4to. *neat MS. with 180 coloured Coats of Arms, old red mor. the Dotti arms on sides, with book-plate of Lord North,* £4. 1622

Unpublished autograph MS. of a valuable work. The author belonged to one of the most ancient and distinguished families in Padua, and his authority is therefore unimpeachable, so that this volume may be looked upon as the LIBRO D'ORO of Padua. A history of each family is given at the end of the general narrative, with the proper escutcheons.

- 109 **Oxford.** ARMORIAL BEARINGS of the COLLEGES of Oxford, taken from a MS. in the British Museum, A.D. MDC, smallest 4to. *MS. of 31 leaves, with the Arms of the Colleges and their Founders and Benefactors, exquisitely emblazoned, blue morocco,* £8. 8s. 1600 (circa 1840)

This beautiful MS. was apparently executed for Dr. Wellesley, his arms being emblazoned on the title. The manner in which the illumination has been performed is much superior to most existing specimens of such work.

- 110 **Pedigrees.** SALUSBURY of Erbystock (John) Papers and Correspondence, consisting of Letters to and from him, Extracts from the Genealogical MSS. of the VAUGHAN, LLOYD, SALISBURY, HANMER, MORTIMER, WYNNE, and other families, collected and pasted down in a stout folio vol. *hf. bd.* £55. 1658-75

Extremely interesting and valuable for the study of Welsh family history; many of the MSS. from which these notes are derived having long since been lost. John Salisbury was a correspondent of William Maurice, Randal Holmes, and other distinguished literary antiquaries.

- 111 **Roman Britain.** STUKELEY (W.) COMMON-PLACE BOOK, **Autograph Manuscript**, *with numerous valuable original Drawings, having 2 holograph letters of Thoresby and E. Prideaux to J. Anstis added by Dr. Stukeley, bound in vellum,* £85. 1717-48

The drawings are very valuable to the Topographical Collector, and embrace Ruins of Whitehall, Site of Old Verulam and St. Albans, British Remains, Stones bearing Roman-British Inscriptions, Plan of Albury, "My House at Barnhill, Stamford," Celtic Antiquities, various ancient Monuments in Norfolk, Lincolnshire, Yorkshire, &c. They show the existing state, in the early part of last century, of many pre-historic and ancient structures which have since suffered at the hands of modern Goths.

- 112 **Sporting Scenes.** STRADANUS (Joannes) SIXTY ORIGINAL DRAWINGS by Johann van Straet or Stradanus, of Field Sports, the chase of Wild Animals, Fowling, Fishing, &c. *mounted in vol. atlas folio, old red morocco, gilt edges, £80.* 1589

These original Drawings of the celebrated Painter of Sporting subjects must be seen in order to comprehend the full power and cunning of the artist's hand. Many of them were engraved by Ph. Galle and other contemporaries of the painter; but the fine artistic finish of the drawings is lost in the prints.

Flemish by race and character, but Italian by training and residence, Stradanus belonged as an artist to the Italian school. His love for delineating Scenes of Sport and Hunting was however a characteristic (as Eastlake observes) of his northern nature, and its traces appear in his work. He was born at Bruges in 1535; died at Florence in 1618.

A couple of Drawings by Hans Bol, 1575, are included in the number. One of the designs of Stradanus contains a portrait of "AMERICUS VESPUCIUS FLORENT, 1497," landing in the New World, his ship in the background, America in the shape of an Indian woman receiving him.

ORIENTAL MANUSCRIPTS.

Arabic Korans.

Persian Poems, with illuminations, including splendid copies of the Shah Nama, decorated with Miniatures.

Hebrew Biblical and Rabbinical Books, some of very ancient date.

Sanscrit, Turkish, and other books.

— See *post* special catalogue of Oriental Literature.

SPANISH-AMERICAN MANUSCRIPTS,

relating to America, and early explorations in Mexico, Peru, California, etc., including:—

Acts of the Municipality of Mexico from 1524 to 1564, the Ramirez transcript.

Noticias de California, in 3 vols.

Historia de las Misiones Jesuitas en California *autograph*.

Colecion de Geroglificos Mejicanos.

Sahagun, Sermones en Mejicano, *autograph MS. Sec. xvi.*

— See *post* special catalogue of Books on America.

III.—AUTOGRAPHS OF FAMOUS MEN.

- 114 ISOGRAPHIE des Hommes célèbres, ou collection de Facsimile de Lettres autographes et de signatures, exécutée par Th. Delarue, 4 vols. in 2, impl. 4to. *hf. morocco, gilt tops, uncut*, £5. 5s. *Paris*, 1843

This fine work contains nearly a thousand facsimiles of letters and signatures of the most eminent men and women of Europe who have lived during the last five hundred years; particularly of France, England, Germany, and Italy. The originals from which the facsimiles were taken are mostly in the National Collections of those countries.

The "Table" bound in at the end gives the prices which autographs have fetched at sales from the year 1820, and is a very valuable appendix, which is, however, rarely found in copies of the book, as it was not printed till some years after the *Isographie* had been published.

- 115 NICHOLS (J. G.) Autographs of Royal, Noble, Learned and Remarkable Personages conspicuous in English History, from the reign of Richard II to that of Charles II, with some illustrious Foreigners, atlas 4to. *several hundred Autographs, with some loose plates of additional Autographs inserted, green morocco extra, gilt edges*, £4. 4s. 1829

- 116 MRS. MOXON'S (Emma Isola) ALBUM of AUTOGRAPH POEMS and Letters by famous men, comprising 32 original compositions by the under-mentioned writers, in their own hand, bound in 1 vol. sm. 4to. *with portraits of Charles Lamb, and Charles and Mary Lamb inserted, green morocco extra, with clasps*, £125. *circa 1826-73*

No ordinary assemblage of autographs of doubtful interest, but a collection of choice thoughts in exquisite words, fine flowers of English literature, by men whose names are immortal.

Charles Lamb. "What is an Album?" a poem addressed to Miss Emma Isola, 26 lines.

— "To Emma on her twenty-first Birthday," a poem, 25 May, 1830.

— "By Enfield Lanes," a sonnet on Emma and Maria, without date.

John Keats. "To my Brother," a sonnet on the birthday of his brother Tom, dated Nov. 18 (? 1814 or 1815).

William Wordsworth. "She dwelt among the untrodden ways," three verses of his poem on Lucy, copied in his own hand on 18 March, 1837.

— "Blessings be with them, and enduring praise," five lines of a sonnet dated Rydal, 1838.

Alfred Tennyson. "When Lazarus left his charnel-cave," four stanzas, undated.

Thomas Moore. "Woman gleans but Sorrow," two stanzas, and note to Moxon, June, 1844

Leigh Hunt. "Apollo's Autograph," from an unpublished poem called the Feast of the Violets. Undated, *circa* 1838.

Thomas Hood. "Dreams," a prose fragment, without date, *circa* 1840.

James Hogg. "I'm a' gaen wrang," a song by the Ettrick Shepherd, *about* 1830.

Joanna Baillie. "Up! quit thy bower," a song, undated, *about* 1830.

Robert Southey. Epitaph on himself, in verse, 18 Feb. 1837.

Thomas Campbell. "Victoria's sceptre o'er the waves," two stanzas, *circa* 1837.

Allan Cunningham. "The Pirate's Song," 4 stanzas, *about* 1838.

Charles Dibdin. "An Album's like the dream of Hope," 33 lines, *about* 1827.

Bernard Barton. "To Emma," two stanzas, with a note by C. L. (Charles Lamb), at foot, 1827.

Walter Savage Landor. "To Emma Isola," three stanzas, *about* 1827.

Barry Cornwall. "To the Spirit of Italy," 24 lines, *about* 1827.

Samuel Rogers. Two Letters, and a poem, "My Last," 1829-37.

Fredrick Locker. A quatrain, dated July 1873.

George Dyer, J. B. DIBDIN, George DARLEY, Matilda BETHAM, H. F. CARY, Mrs. PROZZI, Edward MOXON, T. N. TALFOURD, are the other writers whose autograph compositions and letters are found in this interesting volume.

117 **Burns (Robert), POEMS, CHIEFLY IN THE SCOTTISH DIALECT, by Robert Burns, 8vo. the First Edition, the last leaf (of Glossary) reprinted, calf, £72.**

Kilmarnock, 1786

With Burns' autograph poem, in four stanzas, on a loose leaf of paper—

"Fair fa's the e'en on Craigieburn,"

which was the piece he composed at the same time as the more famous song of "A man's a man, for a' that!"

There are some corrections in his own hand which bring the text into exact conformity (a single word excepted) with the printed poem; but it ran originally thus:—

“Sweet closes e’en on Craigieburn
And blythe awakes the morrow,
But a’ the pride of Spring’s return
Can yield me nocht but sorrow.
I mark the flowers and spreading trees,
I hear the wild birds singing:
But what a weary wretch can please,
And care his bosom wringing?”

Fain, fain wad I my griefs impart,
And dare na for your anger:
But secret love will break my heart,
If I conceal it longer—
But if thou wilt na pity me;
If thou shalt love anither;
When yon green leaves fade frae the tree,
Around my grave they’ll wither!”

- 118 **Burns (Robert)** THE CORRESPONDENCE BETWEEN BURNS AND CLARINDA, with a Memoir of Mrs. McLehose (Clarinda), arranged and edited by her Grandson, W. C. McLehose, sm. 8vo. *illustrated copy in brown morocco, uncut, gilt top*, £30.

Edinburgh, 1843

A most interesting copy, in which are inserted the following—
BURNS’ autograph verses to Clarinda, beginning

“Fair Empress of the Poet’s soul,”

finishing with a fourth stanza which does not appear in printed editions.

BURNS’ autograph letter to Clarinda, signed “Sylvander”—a very characteristic production.

MRS. MCLEHOSE’S autograph letter concerning scraps of Burns’ writing.

Burns’ autograph letter to Mrs. Riddell,—a very curious piece beginning—

“Fate seems determined, Madam, to set you and I at cross purposes.”

There are some portraits and other illustrations likewise inserted in the volume.

- 119 **Burns (Robert)** AUTOGRAPH LETTER, signed R. B.” addressed to Mrs. Riddell, of Woodley Park, *very interesting*, 1 p. 8vo. *with portraits added*, £15. 15s

No date (1793)

Written in a somewhat high-flown strain, commingling *persiflage* and sentimental tenderness.

- 120 **Burns (Robert).** SMITH (Charlotte) Elegiac Sonnets, 12mo. *hf. bd.* £6. 6s. 1789

Presentation copy from the authoress to ROBERT BURNS, with a note in his handwriting on the lower margin of p. 70—

“He sang sae sweet as might dispel
A’ rage but fell Despair!”

- 121 **Byron (Lord)** SHENSTONE'S Works, 3 vols. sm. 8vo. *calf, with the autograph signature and notes of Lord Byron when at Trinity College in 1807,* £35. 10s. 1777

No ordinary autograph this, but a valuable piece of MS. by the greatest of English poets after Shakespeare. He acquired the book while yet at Cambridge, and his memoranda may have been written there in the very year in which “Hours of Idleness” was printed. They contain a review of Shenstone’s genius and poetry, with a parenthetical passage in which the character of Dr. Johnson is delineated, and a reference to Burns, all in one sustained note of four pages; besides a memorandum elsewhere concerning the Leasowes, and an epigram of four lines on “thick ancles,” which exhibits the young poet in his humorous vein. From every point of view, this memorial of Lord Byron possesses an unusual degree of interest, far surpassing that of the ordinary signatures and short letters by him which have brought large prices at many sales of our time.

The note on Shenstone is as follows :

“Shenstone died Feb. 11, 1763. When a youngster I read Shenstone’s poems with eagerness and delight. Their simplicity rendered them intelligible to my youthful capacity, and their beauty engaged my admiration. The talent, the energies, and the social character of Shenstone have never, I think, been fully scrutinized, nor faithfully appreciated. A popular, but anonymous novel of the day, under the title of ‘Columella, or the distressful Anchorite,’ held him up by implication as a proper subject for banter and ridicule, with the idea of his being a peevish discontented bachelor, instead of a rural gentleman, or a contemplative philosopher; and his redoubtable biographer, Dr. Johnson, has, by the unsparing use of innuendo and surmise, tinged the mental portrait of the bard with his accustomed splenetic gloom. Surely no man was ever less qualified by natural disposition to sit in judgment on his contemporary. The contrast between them in taste and endowments was extreme;—the one, an ardent admirer of the beautiful and uncloying simplicity of nature; the other, as artificial a composition of pedantic dogmatism and prejudice as can well be imagined. It does not appear that Johnson was personally acquainted with him, or that he had ever seen his charming retreat, or, if he had seen it, would it have possessed any charms for his singular mind—at once so capacious and so contracted. Whether Gray was intimate with Shenstone does not appear, but the probability at least is that he knew him. As to Shenstone’s powers as a poet, I agree with Johnson that the

'*Schoolmistress*' is the most pleasing of his productions; and I think it quite sufficient to entitle him to a conspicuous niche in the Pantheon of the British Muses. Could Johnson himself have written it half so well? Could Burns have done it better?" The signature is

"Trin. Coll. 1807, Byron."

and the quatrain in Vol. I is a

"Reason for thick Ancles.

I cannot comprehend, says Dick,

What 'tis that makes my legs so thick. —

You do not comprehend, says Harry,

How great a calf they have to carry!"

Humphrey Duke of Gloucester—see Wyclif, No. 33

- 122 **Newton (Sir Isaac)** Autograph Letter to his intimate friend, Dr. Law, of Suffolk, 2 pp. sm. 4to. £4. 4s.

London Decr. 15, 1716

Very interesting. It gives an account of his habits, and their effect upon him; also of experiments with a needle upon amber. One of the paragraphs begins thus:—"Morpheus is my best companion; without 8 or 9 hours of him, your correspondent is not worth one scavenger's peruke."

Richard III.—see *ante*, Wyclif, No. 33

- 123 **Scott (Sir Walter)** Autograph Letter, 1 page, 4to. addressed to Miss Millar (*signature cut off*), with *facsimile of another letter and portrait*, 21s.

Undated, but bearing post mark of April 15, 1809

Written from his lodgings, 6, Half-Moon Street, Piccadilly, where he and Mrs. S. had arrived "after a rapid and fatiguing journey." They seem to have left their children in the charge of Miss Millar at the house of Scott's mother in Edinburgh.

- 123* **Walton (Izaak)** Autograph, in a copy of *Comus Admirable Events*, translated into English by Du Verger, small 4to. *bd.* £2. 2s. 1639

"Ffor my dere cozen Miss Sarah Tomlins, Iz. Wa. To be left at Cozen Lloydes to be convayede by the next opertunity."

IV.—FACSIMILES OF MANUSCRIPTS.

- 124 ANDERSON (Jacobus) SELECTUS DIPLOMATUM & NUMISMATUM SCOTIÆ THESAURUS, auxit Ruddimannus royal folio, *frontispiece, engraved and printed titles, with 179 facsimiles of Charters, etc.* VERY FINE COPY IN old calf gilt, SCARCE, £14. *Edinb.* 1739

The plates run from 3-25 (25)—180. The number 25 was used by mistake twice, and the frontispiece and engraved title stand for plates 1, 2.

This is one of the finest, most sumptuous, and most valuable antiquarian works ever produced in Scotland.

- 125 BASTARD, Facsimiles of Illuminated MSS. of the Carolingian Period, forming a portion of his great work "Peintures et Ornemens des Manuscrits," viz.:

I. Texte courant d'un Livre d'Evangelies, VIIIe Siècle, écrit pour Charlemagne, Sec. VIII, *all in large gold uncials*, £3. 3s.

II. Premier verset des Rois, Bible de Charles le Chauve, IXe Siècle, 21s.

- 126 CODEX ALEXANDRINUS, FACSIMILE of the: [Part IV, containing the] NEW TESTAMENT AND CLEMENTINE EPISTLES, in Greek, folio, *an absolute facsimile executed by order of the Trustees of the British Museum, as the first and most important instalment of a perfect reproduction of the Alexandrine Codex, 144 leaves of stout cardboard printed in photolithography, back and front in portfolio*, £7. 1879

The purchaser of this noble volume will be, to all scholarly intents, the possessor of the famous Codex A, the first, if not quite the most ancient, of the 51 Uncial MSS. upon which all modern biblical criticism is based. Woide's edition in so-called facsimile types, formerly published by the British Museum, was a great boon to the learned world; but how different must be the feelings of a scholar in regarding that edition and this? With this facsimile he may pursue his researches independently of other men's work; necessarily defective and unsatisfactory as that always is; and at the same time enjoy the sensation of being constantly able in his own private study to look upon and examine one of the most precious treasures of Early Christian Literature. The Alexandrine Codex was transcribed about four hundred years after the death of Christ.

Part 1-3, containing the text of the Old Testament, will be published in due course of time.

- 127 CODEX ROSSANENSIS. Evangeliorum Codex Græcus purpureus Rossanensis litteris argenteis scriptus picturisque ornatus : seine Entdeckung, sein wissenschaftlicher und künstlerischer Werth dargestellt von Gebhardt und Harnack, large folio, 2 *facsimile plates of the written leaves and 17 of the drawings*, sd. 20s.
Leipzig, 1880

This MS., recently found in Calabria, is thought by the editors to date from the sixth century.

- 128 FACSIMILES OF ANCIENT CHARTERS in the British Museum [from the seventh to the eleventh century], 4 parts folio, *nearly 150 facsimile plates, with printed transcripts on separate leaves, cloth*, £6. 3s.
1873-78

"The special object of the present publication of Ancient English Charters in facsimile is to preserve as it were the documents themselves, by reproducing them in exact imitation and in a permanent form. They cannot be looked upon without emotion, as monuments of a remote age; and, being dated both as to place and time, they are invaluable for the study of palæography, especially as a standard of comparison for English writings, of which it is most important for the study of the language to fix the true age."

- 129 FACSIMILES OF ANGLO-SAXON MANUSCRIPTS [at Canterbury], photozincographed by command of the Queen on the recommendation of the Master of the Rolls, by General Cameron, Director of the Ordnance Survey, with translations by BASEVI SAUNDERS, impl. folio, 25 *plates, cloth*, £2. 10s. 1878

A series of interesting charters preserved in the archives of the Dean and Chapter at Canterbury; ranging over three centuries of old English History, from 742 to 1049 A.D. The facsimile work is wonderfully perfect.

- 130 FACSIMILES OF NATIONAL MANUSCRIPTS OF ENGLAND, photozincographed by Sir Henry James, complete, 4 vols. sq. folio, 338 *facsimiles of all kinds of Documents, State Papers, Royal Letters, Reports Despatches, etc. with translations, cloth, the first volume is rare*, £4. 4s.
Southampton, 1865-68

"The series range from the Norman Conquest to the reign of Queen Anne, and in order to invest the work with an additional interest, only such records have been selected for copying as are either historically important or curious in themselves."—*Preface*.

131 FACSIMILES OF THE NATIONAL MANUSCRIPTS OF IRELAND, Parts II, III, folio, *hf. bd.* £4. 4s. 1878-79

The second part contains charters, chronicles, and other early documents from before the time of the Norman Conquest of Ireland to the end of the thirteenth century. The third "part contains coloured reproductions from important manuscripts, records, and writings connected with Ireland, from A.D. 1300 to the close of the reign of Henry VIII. Among the many attractive artistic specimens which it comprises are alphabets of old Irish ornamental letters, and elaborately finished illustrations connected with the visit of King Richard II to Ireland. It also furnishes facsimiles of some of the earliest extant Anglo-Irish writings, both in verse and prose."—*The Athenæum*, Nov. 15, 1879.

132 FACSIMILES OF NATIONAL MSS. OF SCOTLAND, selected under the direction of the Lord Clerk Register, and photozincographed by Sir Henry James, 3 parts, folio, 272 leaves of facsimiles of documents ranging from the tenth to the seventeenth century, cloth, £12. 1867-71

Beginning with the Book of Deir (tenth century) and ending with the Treaty of Union (1707). The collection is one of extraordinary interest from a Scottish point of view.

133 FOUQUET. ŒUVRE DE JEHAN FOUQUET: HEURES de MAISTRE ESTIENNE CHEVALIER: Texte restitué par M. L'Abbé Delaunay; 2 large vols. imperial 8vo. with upwards of 50 MINIATURES the full size of the page, gorgeously illuminated in GOLD and COLOURS, after Fouquet's famous Paintings. The 250 pages of Text are surrounded by most beautiful illuminated Borders, selected from various celebrated Manuscripts, each of a different pattern. Vol. 2, consisting of Treatises and Explanations, is also finely decorated with Illuminations, ornamental Borders, Woodcuts, and other pictorial Illustrations; *hf. morocco, gilt tops, uncut*, £8. 8s. 1867

134 ——— another copy, 2 vols. in red morocco extra, gilt edges, silk fly-leaves, in a red leather case, £14. 14s.

"This is, undoubtedly, one of the most magnificent and interesting productions ever published; and all the resources of the Chromolithographic Art have been lavished upon facsimiles of paintings in every way worthy of them.

"JEAN FOUQUET has been described by a recent art-critic as 'un des plus grands artistes dont le génie ait honoré la France, né à Tours vers 1415 ou 1420, mort vers 1485. Le nom de ce grand peintre, longtemps inconnu, a reçu depuis quelques années

une illustration qui ne fera que grandir désormais, et ses œuvres ont été l'objet, tant en France qu'à l'étranger, de nombreuses études. Il peut être regardé chez nous comme le véritable initiateur de la Renaissance. Celles de ses Miniatures qui nous sont parvenues inspirent à tous ceux qui les connaissent une admiration profonde, parce qu'on y trouve réuni tout ce qui donne aux œuvres de l'art l'empreinte souveraine de la beauté. Dans les portraits, dans les sujets religieux, Foucquet déploie la même fécondité d'imagination, le même naturel, la même richesse de coloris."

- 135 GONCALVES. THE MISSAL OF ESTEVAM GONCALVES NETTO, faithfully copied by means of Chromolithography, and preceded by a Notice on the ornamentation of Manuscripts in Portugal, by Ferdinand Denis, and dedicated to His Majesty Dom Ferdinand II of Portugal, 1 volume, folio, containing 12 full-page chromolithographs and illuminated title-page, produced in exceptionally fine style, in absolute facsimile of the original, in parts, £26 ; or, elegant cloth gilt, £28. Paris, 1879

The most admirable and perfect specimens in miniature adorn every page of this Missal, a work so beautifully and artistically wrought, that it has deservedly gained for its author the most distinguished rank among the Miniature Painters of the early part of the XVIIth Century.

- 136 IRISH MISSAL. Facsimiles of six leaves of the Irish Missal in Lord Ashburnham's library, *executed under the direction of the Rev. F. E. Warren, 7s 6d. Sec. XI*
- 137 LEABHAR NA H-UIDHRI: Book of the Dun Cow, a Miscellany of Historical and Romantic Pieces, in Irish, including the Tain Bo Cuailnge, etc. impl. 4to. lithographed in facsimile from the original Vellum MS. written by Maolmuire Mac Ceileachair, grandson of Conn nam-Bocht, about the end of the eleventh century, with the late Professor O'Curry's catalogue of its contents added in letter-press, half morocco, £2. 8s.

For the Royal Irish Academy, Dublin, 1870

The historical and philological value of the contents of this volume is so well recognized, that the publication of the text is a munificent boon to Celtic scholars. One portion is a poem originally written in the year 592 by Dallan Forgaill, with a gloss interlined by Maolmuire. Only two hundred copies were printed.

- 138 LEABHAR BREAC, the Speckled Book, otherwise styled Leabhar mor Duna Doighre, a collection of books in

Irish and Latin, compiled from ancient sources about the close of the fourteenth century, Part I, folio, 6 *preliminary leaves*, 144 pp. *containing a lithographed facsimile of the original, and one leaf of Errata*, £2. 8s.
Dublin, 1872

An interesting mass of miscellaneous matter in the Irish language, here for the first time published from the original MS. in the library of the Royal Irish Academy. The book was completed in two volumes.

- 139 LIVRE D'HEURES DE LA REINE ANNE DE BRETAGNE, *exactly reproduced after the original in the Musée des Souverains*, 344 MAGNIFICENTLY PRINTED PAGES WITH ILLUMINATED BORDERS OF FLOWERS AND FRUITS, and 50 LARGE AND EXQUISITELY BEAUTIFUL MINIATURES, *with a SECOND VOLUME containing a Translation into French by L'ABBÉ DELAUNAY*, 2 vols. impl. 4to. *elaborately bound in red MOROCCO extra, emblematic tooling on sides, the edges gilt, and enclosed in cases*, £40.
Paris, Curmer, 1861

Now getting scarce; as only a limited number of copies were printed and the stones were destroyed. No other publication of the kind has surpassed in beauty these charming chromolithographs. The above copy is in the very choicest state in which the work was issued.

- 140 STATUTS DE L'ORDRE DU SAINT ESPRIT, au droit Desir ou du Noeud, institué à Naples en 1352 par Louis d'Anjou, folio, avec une notice sur la peinture des Miniatures par le Comte Horace de Viel-Castel, folio, 17 *plates containing a facsimile of an illuminated Manuscript of the XIV Century, in the library of the Louvre, with Miniatures and borders in gold and colours, morocco super extra, back and sides elaborately tooled with fleur-de-lis in gold*, £12.
Paris, 1853

The illuminations in this splendid volume were the work of an Italian artist, although the text of the Statutes is in French.

- 141 WESTWOOD'S Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts, 1 vol. roy. folio, FIFTY-FOUR SUPERB PLATES, *most elaborately executed in exact facsimile of the originals in gold and colours, cloth, second-hand*, £13. 13s.
1868

- 142 WESTWOOD'S Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts, royal folio, *hf. bound morocco extra, gilt edges, by Bedford*, £17. 17s. 1868
- 143 ——— the same, royal folio, *superbly and elaborately whole bound in MOROCCO, Keltic ornaments on sides, gilt edges, a binding expressly designed for this work, a masterpiece of BEDFORD'S skill*, £24. 1868

A very fine and important work. The descriptive text constitutes a History of the Fine Arts in this kingdom, extending from the Roman Occupation to the Norman Conquest.

"The study of the Anglo-Saxon and Irish Manuscripts has, indeed, brought out the singular fact, that at a period when the Fine Arts may be said to have been almost extinct in Italy and other parts of the Continent—namely, from the fifth to the end of the eighth century—a style of art had been established, cultivated, and brought to a wonderful state of perfection in these islands, absolutely distinct from that of all other parts of the civilized world, and which was adopted and imitated in the schools founded or visited by Anglo-Saxon and Irish Missionaries, many of which became famous seats of learning."

On this subject the late M. Digby Wyatt, one of the most accomplished of our recent artists, observes, "*In delicacy of handling, and minute, but faultless execution, the whole range of palæography offers nothing comparable to these early Irish Manuscripts, and those produced in the same style in England. When in Dublin some years ago, I had the opportunity of studying very carefully the most marvellous of them all—'The Book of Kells;' some of the ornaments of which I attempted to copy, but broke down in despair. Of this work Mr. Westwood examined the pages, as I did, for hours together, without ever detecting a false line or irregular interlacement.*"

"The facsimiles from the original Manuscripts have been executed by Mr. Westwood with the most scrupulous attention to precision of detail; the majority having, in fact, been made with the assistance of a magnifying glass. This statement will, it is hoped, be a sufficient guarantee for the truthfulness of the Plates contained in the work. The facsimiles have been re-produced under the Author's own eye, and the utmost care has been bestowed upon the Chromolithographic printing: so that the Work may be regarded as a small paper rival of the grand, but enormously expensive work, of Count Bastard upon the Miniatures and Ornaments of Early French Manuscripts."

V.—CATALOGUES OF MSS.

- 144 HARLEIAN LIBRARY. A Catalogue of the Harleian Manuscripts in the British Museum, with Indexes of persons, places, and matters, 4 vols. folio, *hf. bd. uncut*, 30s. 1808-12
The Indexes are of remarkable excellence, and reveal almost at a glance the importance of this great collection.
- 145 IRIARTE (J.) Regiæ Bibliothecæ Matritensis Codices GRÆCI MSS. Vol. I, *all published*, folio, *calf*, 12s. *Matriti*, 1769
- 146 ——— the same, LARGE PAPER, *red morocco extra, gilt edges, Royal Arms on sides*, £4. 1769
A very valuable catalogue, which does credit to the learned author. He was indefatigable in his pursuit of MSS. and added two thousand of them to the royal collection during his librarianship.
- 147 LABBÉ (Philippi) NOVA BIBLIOTHECA MANUSCRIPT. Librorum, 2 vols. folio, *portrait of Foucquet, old calf, neat*, £6 *Parisiis*, 1657
A collection of great historical value, comprising a number of early and mediæval Chronicles and Lives of Saints printed from the unpublished MSS. in various public and private libraries. It has now become very scarce.
- 148 PROCEEDINGS of the Royal Irish Academy: Irish Manuscripts Series, Vol. I, part 1. 8vo. (all yet published) *sd.* 5s. 1870
Contents: Catalogue of the Contents of the Irish MS. commonly called "The Book of Fermoy," by J. H. Todd—DuaId McFirbis on some Bishops of Ireland—Tain Bo Fraich, by J. O'Beirne Crowe—Tochmarc Bec-Fola, by B. O'Looney.
- 149 Report (THIRD) of the Royal Commission on Historical Manuscripts, folio, *sd.* 7s. 1872
- 150 ——— SIXTH Report, folio *sd.* 5s. 1877
- 151 RUD (Thomas) Codicum Manuscriptorum Ecclesiæ Cathedralis DUNELMENSIS Catalogus Classicus, cum Appendice, folio, *bds.* 20s. *Dunelmia*, 1825
- 152 TODD'S Catalogue of the Archiepiscopal Manuscripts, Registers, and other Records, in the Library of Lambeth Palace, large folio, an account of 1221 MSS. with a very full INDEX, *facsimiles*, *bds.* £2 10s. 1812
- 153 ——— the same, folio, *hf. calf, from the library of Dr. Maitland, with his autograph*, £3. 10s. 1812

VI.—PALÆOGRAPHY; BOOKS FOR THE STUDY OF MSS.

- 154 BIBLIOTHEQUE DE L'ECOLE DES CHARTES, Revue d'Érudition consacrée principalement à l'Étude du Moyen-Age, Vols. I-XXXIV, 34 vols. royal 8vo. *with many facsimiles of Ancient Documents* (subscription price unbound, £21. 5s.) *twenty vols. neatly and uniformly half bound in russia gilt, the rest in parts, £18. Paris, 1839-73*

COLLATION :—Première Série, 1839-44, 5 vols.—Seconde Série, 5 vols. 1845-49 (avec une liste des Documents qui sert pour Table aux dix premiers volumes)—Troisième Série, 1850-54, 5 vols.—Quatrième Série, 1855-59, 5 vols. avec Table de la trois. et la quat. série—Cinquième Série, 1860-64, 5 vols.—Sixième Série, 1865-69, 5 vols. avec table de la cinq. et la six. série—(Septième Série) Vols. I-IV, 1871-3.

- 155 BIRCH (Walter de Gray) and Henry JENNER, *Early Drawings and Illuminations: an introduction to the study of illustrated MSS. with a dictionary of subjects in the British Museum*, 8vo. *with 12 photographic facsimiles from pictures, in old Greek, English, French, Italian, German, and Flemish MSS. cloth, 14s. 1879*

An Index to the Iconography of the MSS. in the British Museum; extremely useful for students and artists.

- 156 CHRONICON GOTWICENSE seu Annales Monasterii Gotwicensis Ordinis S. Benedicti, ex codicibus depromptum, Vol. I (all published), in 2 vols. folio, *with numerous plates of ancient Manuscripts and Charters, accompanied by a critical text, calf, 30s.*

Typis Monast. Tegernseensis, 1732

This chronicle is a necessary and important adjunct to the great work of Mabillon on Latin Palæography, and will indeed be found indispensable in the reference library of any one who studies that science. The manuscript and Black-book treasures which were preserved in Göttweig have made the name of this monastery famous among bibliophiles.

- 157 COOPER (C. P.) *Account of the most important Public Records of Great Britain and the publications of the Record Commissioner*, 2 vols. 8vo. *half calf, 32s. 1832*

- 158 HAMPSON (R. T.) *Medii Ævi Kalendarium or Dates, Charters and Customs of the Middle Ages, with Kalendar . . . and a Glossary of the dates of the Middle Ages*, 2 vols. 8vo. *facsimiles of MSS. cloth*, 14s. 1841
Invaluable to any one who would study the character and peculiarities of ancient MSS.
- 159 HUMPHREYS (H. Noel) *Illuminated Books of the Middle Ages, with an account of the development and progress of the Art of Illumination from the IVth to the XVIIth Centuries*, impl. 4to. 39 *plates in gold and colours, half red morocco, gilt edges*, £9. 9s. 1849
This splendid work is illustrated with a series of examples (of the size of the originals) selected from the most beautiful manuscripts of the various periods, and from the finest public and private collections in Europe, and coloured with great accuracy and brilliancy of effect by Owen Jones.
- 160 HUMPHREYS (H. N.) *Origin and Progress of the Art of Writing*, impl. 8vo. *coloured plates, gilt cloth*, 15s 1853
Prel. pp. viii, including title; text pp. 175; 18 plates of facsimiles from ancient MSS. etc. and woodcuts. Chapter III is devoted to the Picture-Writing of the Mexicans.
- 161 KOPP (Ulr. Friedr.) *Bilder und Schriften der Vorzeit*, vols. 8vo. *numerous plates of facsimiles from MSS. Inscriptions, and old Pictures, hf. morocco, gilt*, 18s
Mannheim, 1819-21
- 162 LANGLOIS, *Essai sur la Calligraphie des MSS. du Moyen Age et sur les Ornaments des premiers livres d'Heures imprimés*, roy. 8vo. *numerous plates of facsimiles from MSS. hf. morocco, gilt top, uncut*, 20s. *Rouen*, 1841
- 163 MARINÌ (Gaetano) *I PAPIRI DIPLOMATICI raccolti ed illustrati*, roy. folio, 22 *plates containing facsimiles and translations of a number of ancient Pontifical Charters ranging from the sixth to the tenth century, fine copy in Italian vellum, with the Arms of Cardinal Gonsalvi in gold on sides*, 32s. *Roma*, 1805
- 164 MERINO (P. Andres) *Escuela Paleographica, ò de leer letras antiguas desde la entrada de los Godos en España hasta nuestros tiempos*, folio, 58 *plates of facsimiles of ancient writings, Spanish calf, fine clean copy*, £2 16s. *Madrid*, 1780

A work of great learning and critical importance, in which the defects observed in the valuable but unfinished Polygrafia of Rodriguez were remedied and supplied.

- 165 MONTFAUCON PALÆOGRAPHIA GRÆCA, sive de Ortu et Progressu Literarum Græcarum, et de variis Scriptionis Græc. generibus, itemque de Abbreviationibus, folio, LARGE PAPER, *plates of Miniatures, Inscriptions, Facsimiles, etc. vellum*, £2. 10s Paris, 1708
- 166 — the same, folio, LARGE PAPER, *with a full-length figure of Dionysius of Halicarnassus writing (beautifully illuminated in gold and colours in exact imitation of the original miniature) added, fine copy in veau fauve, gilt marbled edges, with the arms of COUNT HOYM in gold on sides*, £9. 9s. Paris, 1708

The miniature of Dionysius was engraved in one of the regular plates of the book. The illuminated copy on vellum which is inserted, was no doubt executed after the original painting in a tenth century MS. in the Chigi library.

- 167 NOUVEAU TRAITÉ de Diplomatique, où l'on examine les fondements de cet art ; par deux Religieux Bénédictins de Saint-Maur (D. TOUSTAIN et D. TASSIN), 6 vols. 4to. *many plates of Alphabets, Charts, MSS. etc.* £8. 8s. Paris, 1750
- 168 — the same, 6 vols. 4to. GRAND PAPIER, *fine copy in calf gilt*, £10. Paris, 1750

This noble work still remains the standard text-book of Palæography. In spite of a few errors—far less numerous than might be expected in a labour of such dimensions—the Nouveau Traité is without a rival.

- 169 OTTLEY (Wm. Young) Observations on a MS. in the British Museum, believed to be of the second or third century, containing Cicero's translation of the Astronomical Poem by Aratus, 4to. *with numerous facsimiles after various ancient MSS. in proof of the early use of minuscules*, bds. 10s. 1435
- 170 PALÆOGRAPHICAL SOCIETY'S Facsimiles of Ancient Manuscripts. Parts I-X, folio, *about 150 plates, all out*, £12. 12s. 1873-80

The early numbers are out of print and cannot be had at any price.

- 171 PITRA (J. B.) Spicilegium Solesmense complectens Sanctorum Patrum scriptorumque ecclesiasticorum anecdota hactenus opera, selecta e Græcis Orientalibusque et Latinis codicibus, 3 vols. impl. 8vo. *plates of facsimiles from the ancient MSS. sd.* 32s. Parisii, 1852-55

The remarks upon MSS. and their age and character, with

the facsimiles, make this learned work interesting to palæographic students as well as to other scholars.

- 172 PITRA (J. B.) *Analecta sacra Spicilegio Solesmensi parata*, Tom. I, roy. 8vo. *sd.* 12s. *Paris*, 1876

This volume comprises a collection of ancient Greek Church-Hymns, with a valuable dissertation on the notation of Greek Music as found in MSS.

- 173 RODRIGUEZ, *Bibliotheca Universal de la Polygraphia ESPANOLA*, large folio, *with 126 plates, exhibiting specimens of the writings of different ages, fine copy in russia extra, gilt edges*, £4. 4s. *Madrid*, 1738

This work, although defective and unsystematic in some respects, is nevertheless a great one, and indispensable to persons engaged in examining MSS. The plates exhibit the various kinds of writings, from the earliest time down to the seventeenth century.

"Cet ouvrage dont les exemplaires sont peu communs est précieux, a cause des modes d'ancienne ecritures qu'il contient ; les Benedictins auteurs du 'Nouveau Traité de Diplomatique,' le citent avec éloges."—*Brunet*.

- 174 SILVESTRE, *PALEOGRAPHIE UNIVERSELLE*, Collection de facsimiles d'écritures de tous les peuples et de tous les temps, tirés des plus authentiques documents de l'art graphique, chartes et manuscrits existants dans les archives et les bibliothèques de France, d'Italie, d'Allemagne et d'Angleterre ; publiée, d'après les modèles écrits, dessinés et peints sur les lieux mêmes, par M. J. B. SILVESTRE, accompagnée d'explications historiques et descriptives, par MM. CHAMPOLLION-FIGEAC et AIMÉ CHAMPOLLION, 4 vols. atlas folio, **original edition**, *with 303 magnificent plates, containing specimens of every style of Calligraphy, and Facsimiles of Miniatures, many of them splendidly illuminated.*

Paris, Didot, 1839-41

to which is added :

- SILVESTRE, *ALPHABET ALBUM*, ou Collection de 60 feuilles d'Alphabets, historiés et fleuronnés, tirés des plus beaux MSS. de l'Europe ou composés par J. B. Silvestre, LARGE PAPER, atlas folio, 60 *plates of Alphabets, some coloured.* *Paris, 1843*

——— together 5 vols. atlas folio, *hf. purple morocco extra, gilt edges, very fine copy*, £90. *Paris, 1830-43*

A fine and perfect copy of one of the grandest works ever published. The publication was carried on under the auspices of Louis Philippe, at the expense of nearly twenty thousand pounds. In consequence of the demand upon the Continent for copies with the FRENCH TEXT, this edition has become VERY RARE.

- 175 SILVESTRE'S UNIVERSAL PALEOGRAPHY ; or a Collection of Facsimiles of the Writings of every Age; taken from the most authentic Manuscripts existing in the Libraries of France, Italy, Germany and England, containing UPWARDS OF 300 LARGE AND MOST BEAUTIFULLY EXECUTED FACSIMILES, TAKEN FROM MISSALS AND OTHER MSS., RICHLY ILLUMINATED IN THE FINEST STYLE OF ART, new and improved edition, arranged under the direction of Sir FREDERICK MADDEN, Keeper of the MSS. in the British Museum, 2 vols. atlas folio, *elegantly half bound morocco extra, gilt edges*, £31. 10s 1850

- 176 ——— THE HISTORICAL AND DESCRIPTIVE LETTERPRESS to the Preceding Work, by CHAMPOLLION FIGEAC and CHAMPOLLION, Jun. translated into English, with considerable additions and corrections, by Sir FREDERICK MADDEN, 2 vols. royal 8vo. *half morocco extra, gilt edges* (uniform with the folio work), £2. 8s. 1850

These Descriptive Volumes, containing a great deal of general information on the subject of ancient manuscripts, may be studied independently of the work to which they are an accessory.

- 177 [TITE (Sir W.)] Historical Notes and other literary materials now first collected towards the formation of a systematic Bibliographical description of Mediæval illuminated MSS. of Hours, Offices, etc. roy. 8vo. *cloth*, 25s. *Not published*, 1858

Printed for private distribution, only 13 copies.

- 178 Utrecht Psalter. HARDY (Sir T. Duffus) the ATHANASIAN CREED in connection with the Utrecht Psalter, being a Report on a MS. in the University of Utrecht, 5 *leaves of facsimile, four of them photographic*, 1873 — Further Report on the Utrecht Psalter; in answer to the eight Reports made to the

Trustees of the British Museum, 1874—together 2 vols. folio, *hf. bd.* 25s. *Privately printed*, 1873-74

- 179 ——— Athanasian Creed : the Further Report, folio *hf. bd.* 10s. 1874

It is a pity that these learned works of a very accomplished scholar will never become familiar to thousands who are interested in the history of the Church, and who have been taught to look upon the Athanasian Creed as the forgery of a late age. It is a valuable contribution at once to the study of Palæography and of Ecclesiastical Archæology.

- 180 ARNTZ (J.) Geloofsbelijdenis van Athanasius en het MS. van Usher, atlas 4to. 3 *facsimile pages*, 4s. (1873)
- 181 VAINES (Dom de) Dictionnaire raisonné de Diplomatique, 2 vols. 8vo. 34 *plates*, bound, 20s. *Paris*, 1774
- 182 WAILLY (Natalis de) Eléments de PALÉOGRAPHIE avec Appendice, 2 vols. atlas 4to. *with numerous facsimile plates of MS. Charters and Seals from the 6th century onwards, with tables to facilitate the study, hf. calf neat, gilt tops, uncut*, £4. 10s. *Paris*, 1838
- 183 WALTHERI (Joannis Ludolfi) Lexicon Diplomaticum abbreviationes syllabarum et vocum in Diplomatribus et Codicibus à Seculo VIII ad XVI usque occurrentes exponens, etc. cum præfatione J. H. Jungii, large folio, £3. 10s. *Ulmae*, 1756

Collation: Letterpress bastard title; engraved title; bibliopolæ . . . lectori, 3 leaves; Lectori . . . Jungius, 8 leaves; Index, 19 leaves, treble columns; Lexicon, 235 pp. in treble columns, entirely engraved; Facsimiles from ancient MSS. and charters, with alphabets, 28 plates.

- 184 WESTWOOD (J. O.) PALÆOGRAPHIA SACRA PICTORIA: a series of Illustrations of the Ancient Versions of the Bible copied from Illuminated Manuscripts executed between the Fourth and Sixteenth Centuries, royal 4to. 50 *beautiful plates of Miniatures and Facsimiles of Manuscripts executed in gold and colours* (pub. £4. 10s), *hf. morocco*, £2. 16s. 1843-45
- 185 ——— ILLUMINATED ILLUSTRATIONS OF THE BIBLE, copied from select MSS. of the Middle Ages, 4to. 40 *beautiful plates in gold and colours from Missal paintings etc. hf. morocco, gilt tops, edges uncut*, £3. 3s. 1846
- The companion volume to Westwood's Palæographia Sacra.
- 185* WRIGHT (Andrew) Court-hand restored, the Student's assistant in reading old deeds, charters, etc. 4to. 23 *plates, hf. bd.* 14s. 1867

VII.—CALLIGRAPHY: BOOKS ON THE ART OF WRITING AND ORNAMENTAL CYPHERS.

- 186 ANDRADE DE FIGUEIREDO (Manoel de) *Nova Escola para aprender a ler, escrever, e contar*, sm. folio, *with 45 ornamental Alphabets, Cyphers, Borders, Grotesque Figures, and every style of Portuguese Penmanship*, calf, £25. Lisboa, 1722
This is the only work on Penmanship of Portuguese origin that has passed through my hands.
- 187 BARRAUD'S new book of single CYPHERS, comprising 600 invented and engraved, 8vo. bds. *uncut*, 30s. 1805
- 188 COCKER, ENGLAND'S PENMAN: or Cocker's New Copy-Book, containing all the hands used in Great Britain, oblong sm. folio, *letterpress title and 26 plates of exquisite Calligraphy*, sd. £2. 2s. circa 1668
- 189 GAGLIARDELLI (Salv.) *Soprascritte di Lettere in forma cancellesca, corsiva, appartenenti ad ogni grado di persona*, obl. 4to. 267 *engraved columns, surrounded by woodcut borders*, hf. calf, *uncut*, £1. 16s. Firenza, 1583
- 190 HONDII (J.) *Theatrum Artis Scribendi*, oblong 4to. 41 *finely engraved plates of beautiful Penmanship in various styles, within very fine ORNAMENTAL BORDERS*, vellum, £2. 12s. Amst. Jansson, 1614
- 191 JOHNSON'S (J.) Copy book, oblong smallest 4to. *sd. original wrapper*, £2. 12s 6d. London, 1669
VERY RARE. Collation: frontispiece; 4 prel. leaves; plates 2-21, the last a comic alphabet.
- 192 OWEN JONES, *One Thousand and One Initial Letters*, sq. folio, *all the letters beautifully designed and illuminated* (pub. at £3 10s), cloth, 36s. 1864
This work is now scarce and rising in price.
- 193 PALATINO (Giovambattista) *Libro nel qual s'insegna a scriure ogni sorte Lettera, antica, & moderna, di qualunque nazione*, . . . con un breve et util discorso de le Cifre, sm. 4to. *woodcut portrait and numerous specimens of Calligraphy and Alphabets engraved on wood*, vellum, £5. Roma, 1543
The first edition was printed in 1540. This second edition is not mentioned by Brunet and his continuator, although they describe several others.
- 194 POUGET, *Dictionnaire de Chifres et de Lettres Ornées*, 4to. *nearly 240 plates, calf gilt*, £4. Paris, 1767
The best and most complete work on Cyphers, Ornamental Alphabets, etc. Prefixed is a text of 116 pp. which includes an account of the celebrated Writing Masters and their works. The above copy has one or two leaves mounted and one leaf torn; collation; plates I-VIII, and a plate numbered 27 in Introduction, plates 1-207, without 176 and 181-190. At the end is a 5e Cahier, *Lettres Ornées*, plates 1-21, without number 4, of which plates 1-13 are coloured.
- 195 RUINETTI (T.) *Idea del buon Scrittore*, oblong folio, *title, portrait, engraved leaf of privilege, leaf of papal arms, and 40 plates of*

exquisite specimens of Calligraphy within quaint borders of florid penmanship, fine copy in red morocco extra, by Petit, £5. 5s.
Romæ, 1619

- 196 SILVESTRE, ALPHABET-ALBUM: Collection de soixante feuilles d'Alphabets historiés et fleuronnés tirés des principales Bibliothèques de l'Europe ou composés, large folio, 60 leaves engraved and some of them printed in colours, of Alphabets from ancient MSS. and inscriptions, green morocco gilt, gilt edges, £2. 16s. 1843
- 197 ——— the same, LARGE PAPER, hf. morocco, £4. 1843
- 198 SYMPSON (S.) a new book of CYPHERS, sm. 8vo. 101 delicately engraved plates of ornamental capitals, forming monograms or interlaced initials, morocco extra, gilt edges, £2. 2s. (1700)
- 199 VESPASIANO. Opera di Erate Vespasiano Amphiareo da Ferrara nella quale si insegna a scrivere varie sorti di lettere poi insegna a far l'inchiostro negrissimo Anchora a macinar l'oro & scrivere con esso, oblong small 4to. red morocco extra, by Petit, £6. 6s. Vinegia, Comin da Trino, 1556.
- Engraved specimens of ornamental writing and characters of elegant and fantastic design occupy 85 pp. of this work.
- 200 YCIAR. Libro subtilissimo por el qual se enseña a escreuir y contar pfectamente el qual lleua el mesmo orden que lleua vn maestro con su discipulo Hecho y experimêtado por Juan de Yciar Vizcayno, sm. 4to. a series of woodcut Alphabets and specimens of Calligraphy with ornaments, many of them printed in white on a black ground, hf. morocco, £28.
- Fue impressa la presente obra en la ciudad de Caragoça en casa de la viuda de Bartolome de Nagera. A costas de Miguel de Suelves alias Capila, Infançon . . . 1564.*
- "Un des traités les plus rares et les plus curieux sur l'art de l'écriture. Brunet ne cite pas cette édition. Notre exemplaire a des raccommodages à plusieurs feuillets. On a relié à la suite des fragments d'une autre édition finissant par ces mots : *Laus Deo*, dans lesquels se trouve un alphabet admirablement gravé sur bois. Les encadrements sur bois sont presque tous datés de 1550, et portent : *Joannes de Yciar et Joannes Vingles faciebant*. Ces fragments sont réemmarginés."
- The border ornaments of the additional piece at the end are remarkably elegant.

VIII.—CRYPTOGRAPHY: THE ART OF WRITING IN CYPHER.

- 201 PORTA (Js. Bapt.) de Furtivis Literarum Notis vulgo de Ziferis, small folio, numerous woodcut diagrams, margins slightly wormed, vellum, 16s. Neapoli, 1602
- 202 TRITHEMIUS. Polygraphie, et Universelle escriture Cabalistique de M. I. Tritheme Abbé, traduite par Gabriel de Collange, small 4to. numerous diagrams with movable pieces, serving as Keys for Cyphers, besides some genuine ancient alphabets, calf gilt, £2. 2s. Paris, Jacques Kerver, 1561

MANUSCRIPTS.

203 **The Talbot Livre d'Heures.** PRAYER BOOK OF SIR JOHN, LORD TALBOT, FIRST EARL OF SHREWSBURY, in French and Latin, with some English Prayers and rubrics, and several English hymns and verses, written probably by his own hand, which have reference to the course of events in France; narrow folio.

Illuminated MS. on Vellum, with Miniatures, borders and ornamental initials; in the original boards, enclosed in a morocco case, £1000 1425-33

Sir John Talbot of Hallamshire (afterwards Lord Talbot and Furnival, and finally first Earl of Shrewsbury, Earl of Wexford, Waterford, and Seneschal of Ireland), one of the noblest children of that historic region, was born in the year 1384—not, as generally stated and believed, in 1372-3 [Richard Talbot was twenty-six years of age in 1387, and John Talbot was his second son.—*See pedigree in Hunter's Hallamshire.*] He was married in 1408 to his first wife, Maude Neville, daughter of Thomas Lord Furnival deceased, and, as her husband, was summoned to Parliament in 1410 by the title of Lord Furnival, which, however, was not legally conferred upon him till a later date. In 1412 he was appointed Lord Justice of Ireland, in 1413 imprisoned in the Tower, in 1414 released and sent back to Ireland as Lord Deputy. He ruled that island successfully till 1419, when he seized the person of Donchadh Mac Murchadh, the last Irish claimant to the sovereignty of Leinster, and carried him over to England to be lodged in the Tower. In the same year he succeeded his brother as Lord Talbot, and in 1420 he went to join Henry V in France,

beginning then the series of heroic exploits which made his name a terror to the French, and which have provoked admiring record in Shakespeare's verse. At this time he came into close intimacy with the Duke of Bedford and Richard Earl of Warwick, who were nearly of his own age, Talbot being two years older than Warwick, and five years than Bedford. He was in especial favour with the latter, who when he became Regent of the kingdom, on Henry's death in 1422, procured him the honour of the Garter. He returned to England for this and other purposes; and remained some time at home, with an interval, during which he was again Lord Justice in Ireland. It is in this period that he must have married Margaret Beauchamp, sister of his friend, the Earl of Warwick, whom he had left in France. The date was probably 1424 or 1425, although no chronicler seems to have registered the year. (The lady was born in 1404; Talbot's eldest son by her was John Talbot, Lord De Lisle, who was slain with his father in 1453, leaving three children; and we may reasonably compute that he was not married before 1447, when about twenty-one or twenty-two years of age.) The ducal coronet which is painted below the miniature on the first leaf of the MS. (representing Talbot and his wife kneeling, attended by their patron saints, with the escutcheons of the two families, and the two blue garters of Talbot and Warwick beneath) seems, when taken in connexion with the fact that the MS. was evidently written in France, to prove that

THIS MS. WAS A WEDDING PRESENT FROM THE DUKE OF BEDFORD TO HIS FRIEND TALBOT, ON THE OCCASION OF TALBOT'S MARRIAGE WITH THE SISTER OF THEIR COMMON FRIEND THE EARL OF WARWICK, and that it was begun in 1424 or 1425.

In 1427, Talbot was again in France, having received the supreme command of the English forces; in 1428, he was at the Siege of Orleans; and in 1429, on the 18th June, Jeanne d'Arc met him at the battle of Patay, where he was beaten and taken prisoner, along with Lord Scales and others. He remained three years and a half in captivity along with his precious MS. Prayer Book (which from its shape was evidently intended to be perpetually in his keeping), and during that time some of the most interesting portions of the book were added. They tell their own story.

On leaf 81, there begins a series of six miniatures (the Cross, God the Father, God the Son, the Holy Ghost, the Trinity, Talbot at Confession), accompanied by six seven-line stanzas of English

poetry. Up to this, all had plainly, even where in English, been written by a French hand; but these little poems are manifestly by an English author and English writer, although one who had been long resident in France. Immediately below, there is added a miniature of Talbot and his wife kneeling before St. Ursin, with the Saint's office in Latin. This addition of the office of the patron-saint of Bourges is significant, and must have been made in the first days of Talbot's captivity, when he and the other distinguished prisoners were taken to Bourges to be presented to Charles VII, who held his court there.

TALBOT AND HIS PRAYER BOOK IN CAPTIVITY, 1429-33.

After this he remained in French custody three years and a half, during which the following pieces of devotional poetry in English were added by his own hand to the MS. They are highly appropriate to his condition, and to the waning glory of the English cause in France.

Jesu whom ye serve dayly
 Uppon zour enemys gyff you victory
 Off the holy crosse the vertue
 Your gode ffortune alwey renew
 Oure lady and saynt gabryell
 Geve you long lyffe and gode hele
 And saynt George the gode knyght
 Over your ffomen geve zou myzt
 And holy saynt Kateryne
 To zoure begynnyng send gode fyne
 Saynt Christofre botefull on see and lond
 Joyfully make you see England.

(These last two lines show his intense longing to be free, a longing which was shared by all England, where the towns were contributing money to pay his ransom.)

Mercifull Quene, as ze best can and may,
 Affer zour son, of wrechis have pyte.
 Send zour comford now on zour blessyd day
 To sory folke in grett adversiti.
 Make me ffele zour swete benygnte,
 Ster of the see, as botefull ys zour name
 Behold me now, of zour hie mageste,
 Most sweete lady, and defend me frō shame

Modre of God, virgyne most meke and pure,
 Wt. entier hert I pray zou devotely
 Take in your hond and in zour blessyd cure
 This drad voyage, so as zour gret mercy
 Ffor oure purpose may shape the remedy ;
 And as ze know I mene the comon welle
 Both of my ffrend and of myn enemy,
 Graunt my request, parti or every dele.

And all wyrship that shall com by zour grace,
 To God mot turne or to his modre dere,
 Beseching hym forget myn old trespase,
 Grant me gode spede for zour most swete prayere
 And zou I pray in most humble manere
 Quene of Heven, well of mysericord,
 As ze be ster moste fayr shynyng and cler
 Wt. my desir your grace ze wyll accorde.

Prince of Angel, Archangell Mychaell
 Defend me now by power most myzti
 Of God the fadr ; and holy Gabryell,
 Zeve me counsayll of the, so most wytti ;
 And Raphaell, guyde unto Thoby,
 Be my comfort and lede me to gode coste
 Be the vertu of blessed holy goste.

Dere spouse of God, holy saynt Kateryne,
 Whose stedfast love myght change no torment,
 For faire promys, martir and pure vyrgyne,
 I besech zou to favour myn entent,
 And, reght as mylke oute of zour feyre nek went
 In sted of blode upon zour dying day,
 Her my prayer and be wt. me all way.

Prince of knyghthod thoroute Gret Breyten,
 Noble of blode, large of hospitalite,
 Holy Saynt Albon, thou settest but in veyn
 All worldli pomp ; for hym that dyed for the,
 Now in my nede gode lord remembre me ;
 As of martyrs thou hast begon the daunce
 Ffyrst in our lond oure boncheffe to avaunce.

Blessed Saynt George, most in our remembrance,
 Agayn our fone hafe us alway in mynde,
 Pray for oure grace, our spede, and oure gode chance,
 As to Ynglond thou hast ben ever kynde;
*And thozgh Furtune hath cast us late behynde**
 Zit fayll us not when that we crye thi name
 Ffor with thi help we hope recure gode fame.

Holy Mary, o blessed Magdaleyn,
 Ze wt. oure lord, fonde gret love and mercy,
 Ffor the sorow, reght gret longyng, and peyn,
 That zour hert felt after ze saw hym dye,
 And for the joy and comfort bodylye
 That he gafe you wt. his fyrst apparence,
 Geyn all evyll be ze my sure deffence.

This is followed by original English prayers of singular fervour and contriteness, in prose; six verses beginning:

Jhu Lord that madest me
 And with thy blessed blode has bought
 Ffor gyve me that I have greved the
 In worde, in werke, in wyll, in thought;

another English poem in five seven-line stanzas, containing a Prayer to St. Alban, each stanza of which ends with a refrain,—thus:

- 1, 2, 4. O prothomartir of Bruty's Albion
3. Of all thy servaunts in Bruty's Albion
5. Where thou were buried in Bruty's Albion.

TALBOT FROM 1433 TO 1453; HIS DEATH; AND THE LOSS OF THE PRAYER BOOK.

No further addition than these,—which are sufficient to give Talbot rank amongst our English poets—seems to have been made after 1433, when he was set at liberty,† and returned home,

* The line in italics is specially noteworthy.

† Sismondi and Martin are under the impression that Talbot, after having been made prisoner by Xaintrailles at the battle of

but only to set out once more for France, to renew the long and seldom intermitted struggle in which he finally perished sword in hand. In 1442, he was made Earl of Salop or Shrewsbury; in 1446, Lord Deputy of Ireland, Earl of Wexford and Waterford. In 1447 or 1448 he was once more in France, never to see England again. In 1449, when Rouen was surrendered to the French king, and the English troops retired from their conquests, Talbot remained again for over a year in custody as a hostage for the fulfilment of the treaty, but was allowed by Charles VII to use part of the time in making a pilgrimage to Rome. To this period of his life the desponding and devotional hymns of the MS. might also be assigned with a show of reason, but the handwriting displays more strength than might be expected at the age of sixty-five, and the poignant regrets which they exhibit, belong rather to the years of fiercer manhood than to an age when the passions are sobered into resignation. In 1450 he made another effort to regain Guienne, and sustained the brunt of the final struggle with the French, who completed their expulsion of the English when Talbot was defeated and slain, with his son Lord De Lisle, at the battle of Chatillon, 20 July, 1453.

Whether he lost his book on the battle-field, or whether it formed part of the pillage taken in Bordeaux when that town fell into the power of the French king in 1453, is a matter that need not now be discussed, although we may bear in mind that it was a Breton force with which Talbot was engaged at the time of his death. Its romantic fate is left in obscurity for four hundred years after that occurrence, till in 1855 it was bought by a dealer from a Breton peasant. Sold by the former

Patay in 1429, was almost immediately released by his generous captor, to whom at a later date, as Martin says, he rendered a similar office. Sismondi states that Talbot won a fight in 1431, when Xaintrailles was made prisoner; but these statements are evidently based on misconceptions, and are inconsistent with English records and with the importance in French eyes of such a captive as Talbot. He remained in captivity from 1429 to 1433, when he was exchanged against Xaintrailles (who had been in the hands of the English since 1431) and (as some think) Ambroies de Loré, the Englishman paying a ransom in addition. But indeed the chroniclers on both sides are very confused and incongruous in their chronology and historical details.

to a Breton amateur, who transferred it for a high price to M. Didot, it has at length returned to England, and is prized by its present possessor as one of the choicest gems in his collection. The illuminated Prayer-Book of the first Earl of Shrewsbury, which shared his fortunes on the battle-fields that made him glorious, is a relic worthy to be preserved in a noble shrine.

- 204 MISSALE CISTERCIENSE, folio, MANUSCRIPT ON VELLUM, *with Music, painted capitals, oak boards, covered with leather, £24.* SEC. XIII

This venerable MS. was already defective in the middle of the fifteenth century; the first twenty-four leaves, and folios 138, 139, being supplied in a fine Italian handwriting of that period. It would appear to have been written before 1228, the year of the canonization of St. Francis, as his office is added in the margin, but as this is in the handwriting of the original scribe, it is probable that the MS. was executed in that year. The office of St. Elizabeth (canonized in 1235) is also added in the margin by the original scribe.

The Music is noted in a primitive fashion.—on a staff of two lines only.

In the "Missa votiva," the words which had originally stood "famulos tuos" were altered about the end of the fourteenth century into "Astorgium pastorem nostrum."

- 205 GRADUALE CISTERCIENSE, folio, ELEGANT MANUSCRIPT ON VELLUM, *written in bold letters with painted capitals and Music, ornamented with 36 BEAUTIFUL INITIALS (20 historiated with figures by an early Italian artist), slightly imperfect, £20.* SEC. XIV

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This work was translated by Caxton, and printed in 1474.

A note on the last page shows that Ambrogio de Carate, a notary at Milan, was the owner of the book, which had been corrected after the author's own copy.

- 209 **GRADUALE MONACHORUM ABBATLÆ DE CORNU ORDINIS CISTERCIENSIS, folio, MANUSCRIPT ON VELLUM, with Music, with finely painted capitals, oak boards, £15. 15s**

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Manuscripts of classical authors are amongst the rarest books of their kind.

- 211 **RUFFI (Laurentii) LIBER MARESCALCIÆ EQUORUM, 4to. MANUSCRIPT ON PAPER, oak boards, £5.**

SEC. XV (1462)

All the editions of the Italian translations of this work, as well as the first of the Latin text edited by H. Molin in 1818, ascribe this Treatise to Zordan Russo, Rusto or Ruffo. This Manuscript however concludes with the following Colophon: "Hic ergo explicitur Liber Marescalciæ equorum compositus per Magistrum Laurentium dictum Ruphum de Urbe familiarem et marescalcum Reverendissimi in Christo Patris Domini Napoleonis de Ursinis Sancti Andriani Diaconi Cardinalis. Laus Deo. Anno Domini 1462, Die 16 Aprilis."

- 212 **CICERO DE ORATORE cum Glossis et Commentario. 4to. MANUSCRIPT ON VELLUM, with illuminated initials, oak boards, covered with stamped leather in the Medicean style, £15.**

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Apparently written at Verona, as on blank leaf at end is inscribed: "M. C. Ciceronis Liber Joannis Antonii Farfuzole de Verona." Prefixed is a Collation of this Codex with Ellendt's edition of 1840, the various Readings being written on six pages.

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